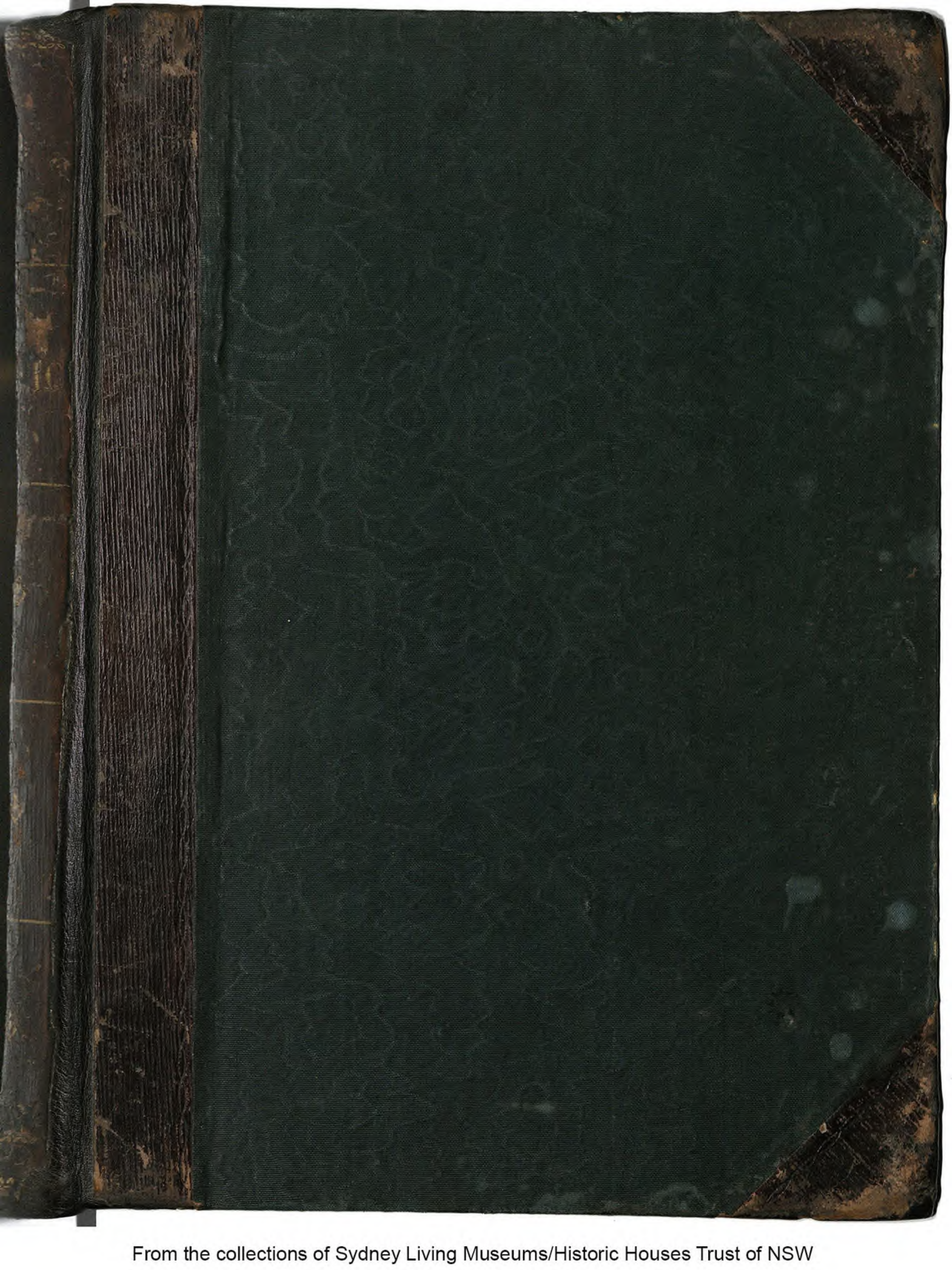


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D'ALCORN'S

DANCE ALBUM



CONTENTS

Snowdrops-Piano Sketch.
Daisy — Gavotte.
Pansy — Polka.
Woodbine — Valse.
Tulip — Galop.
Forget me not -Schottische.
Hyacinth — Mazurka.
Crocus — Quadrille.

WILLIAM BULLARD *(Late J. Reading & Co.,)*
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MITCHELL

W. Miller
13th Feb. 1880
Balmain

SNOWDROPS.

PIANO-SKETCH.

R. W. Reynolds.

Tempo di Marcia.

Ben marcato

PIANO.

p *cresc.* *f* *f*

ff

8

con espressione

p

pp

Ben marcato

f

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DAISY.

GAVOTTE.

Tempo di Gavotte.

R.W. Reynolds.

PIANO.

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dolce

f

p

cresc.

f

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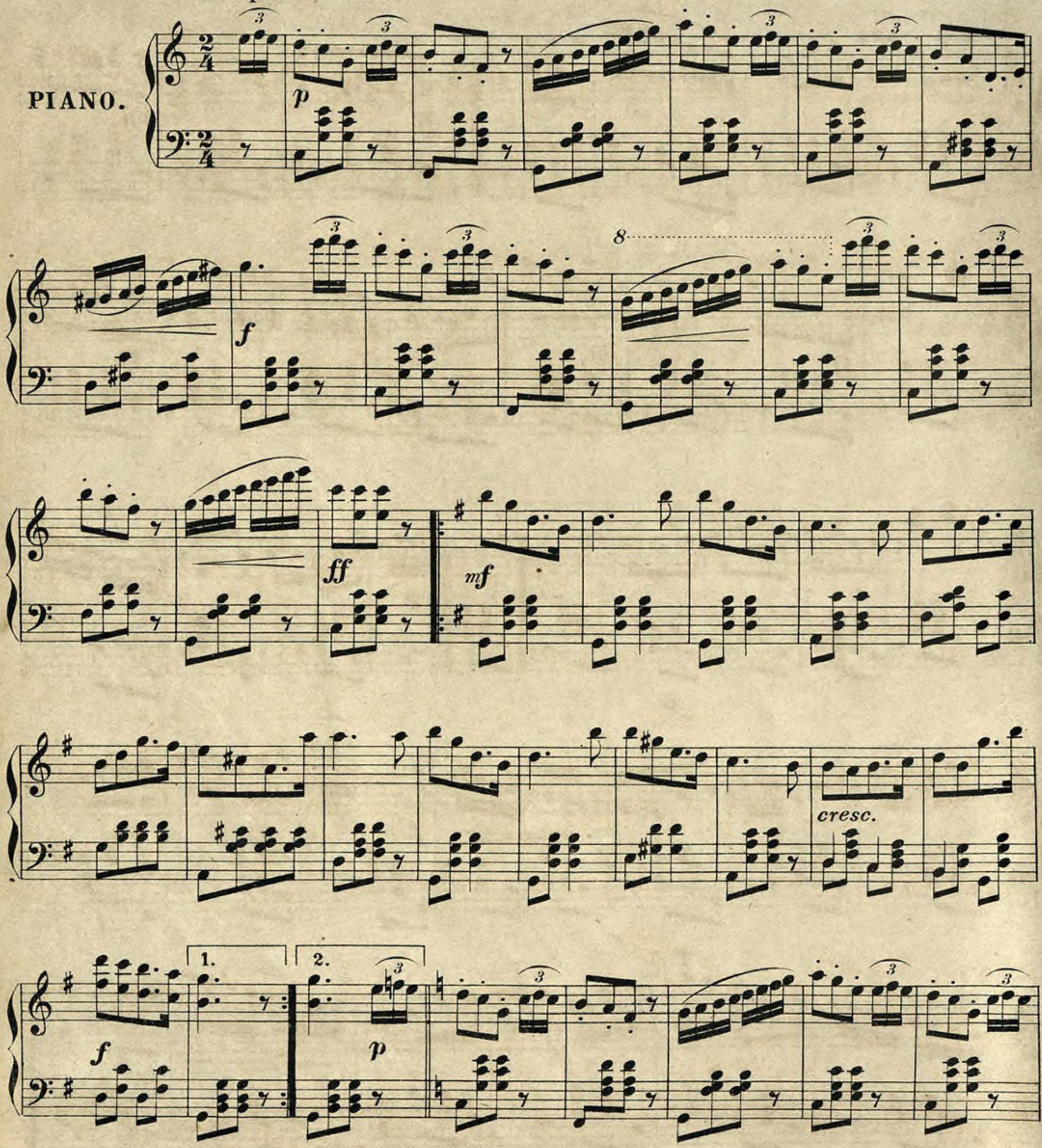
PANSY.

POLKA.

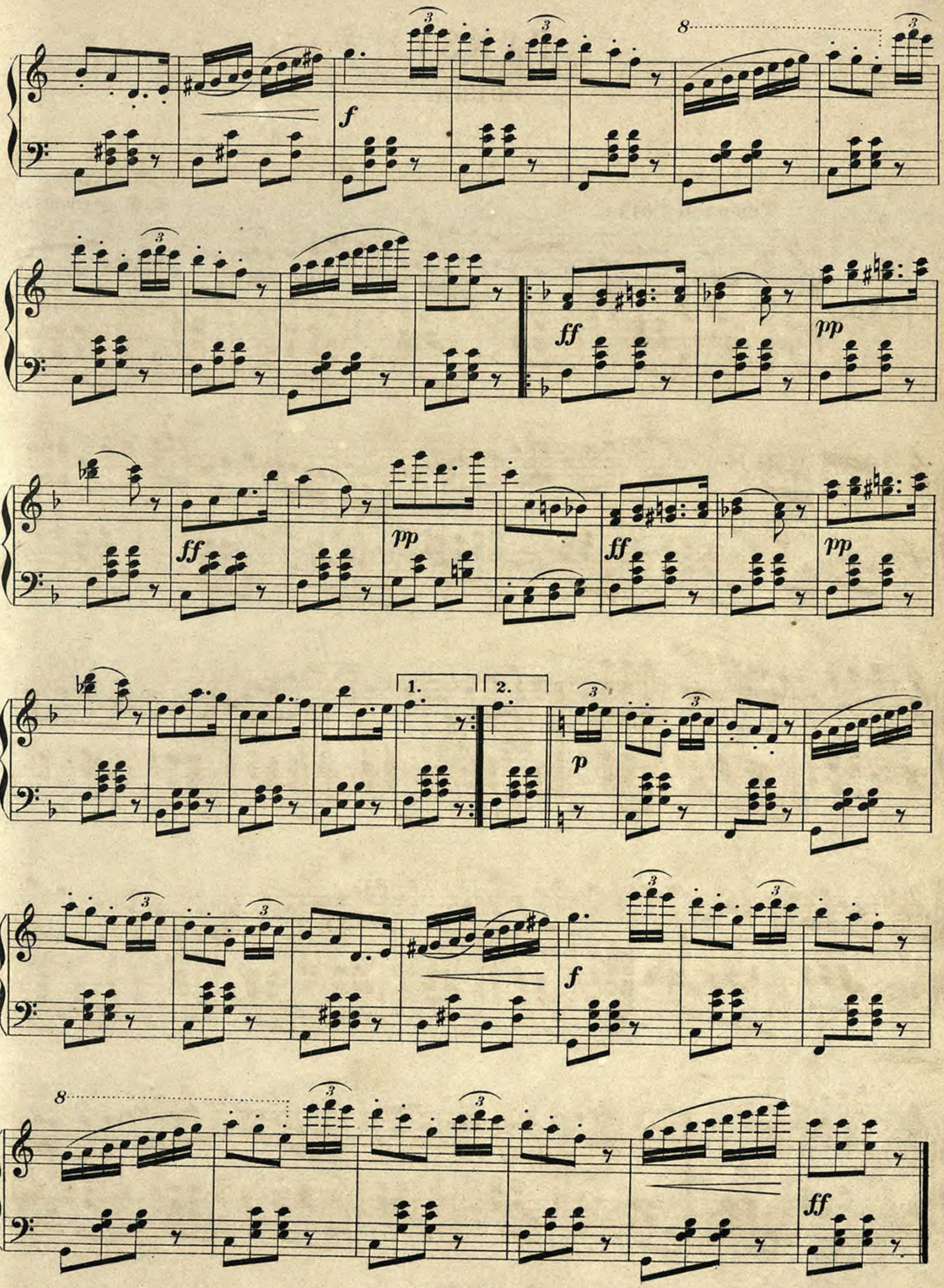
Tempo di Polka.

R. W. Reynolds.

PIANO.



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WOODBINE.

VALSE.

R. W. Reynolds.



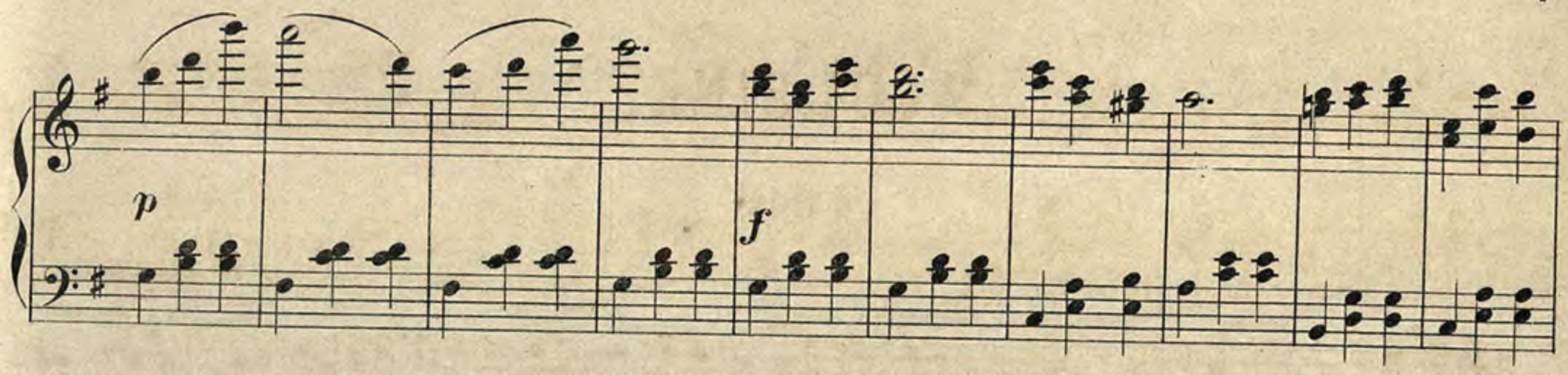


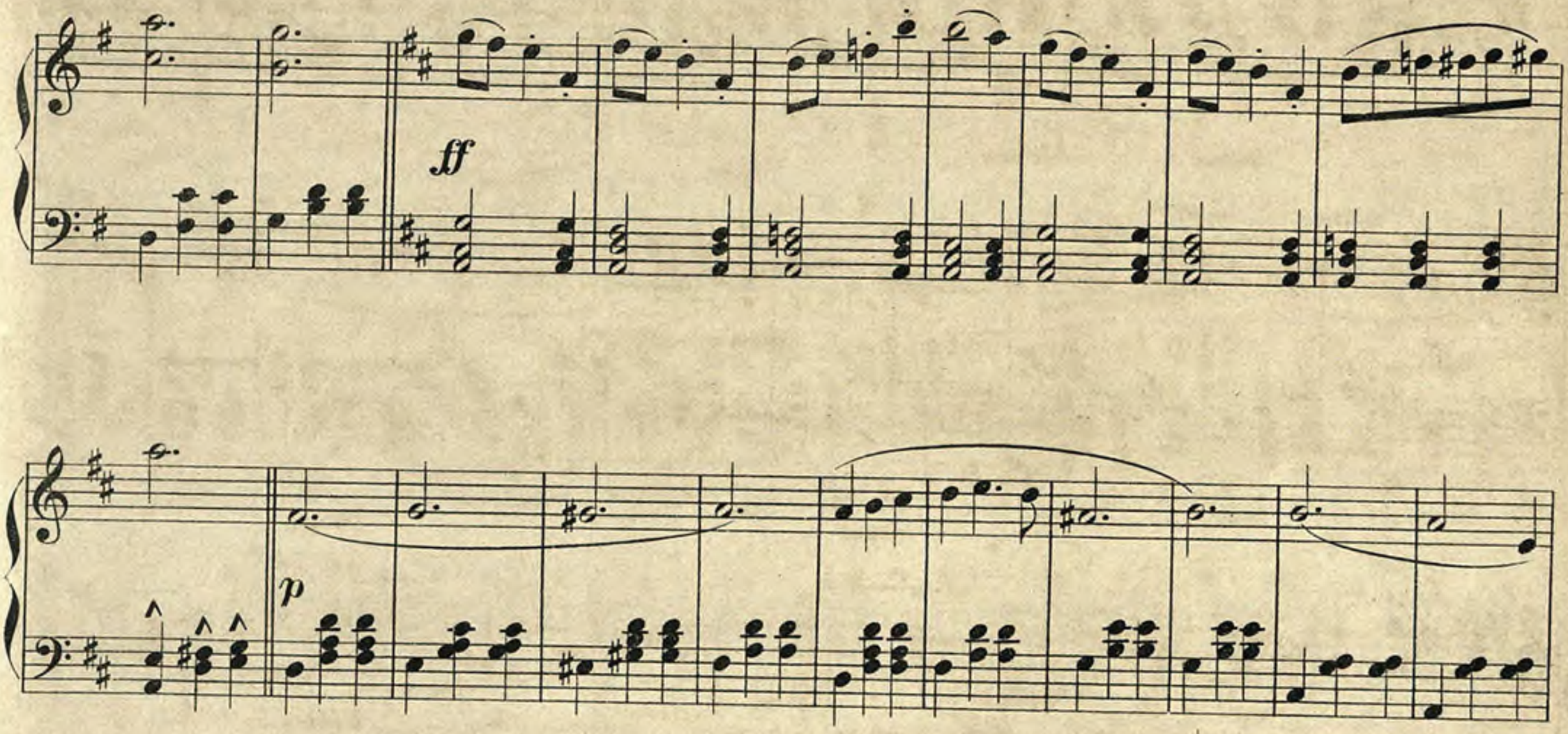






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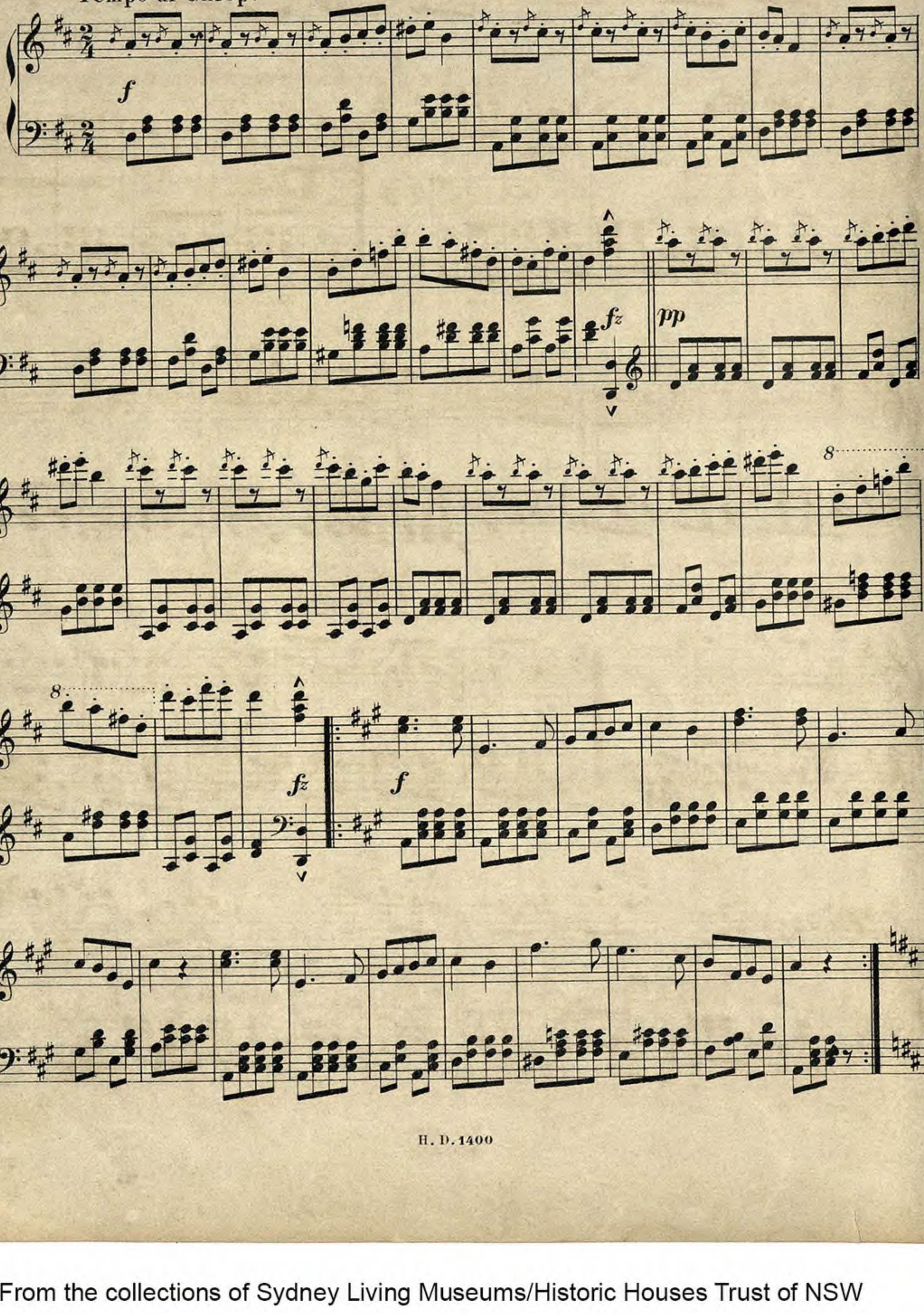
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TULIP.

GALOP.

R.W. Reynolds.

Tempo di Galop.



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f

pp

8

fz

p dolce

f

8

pp

fz

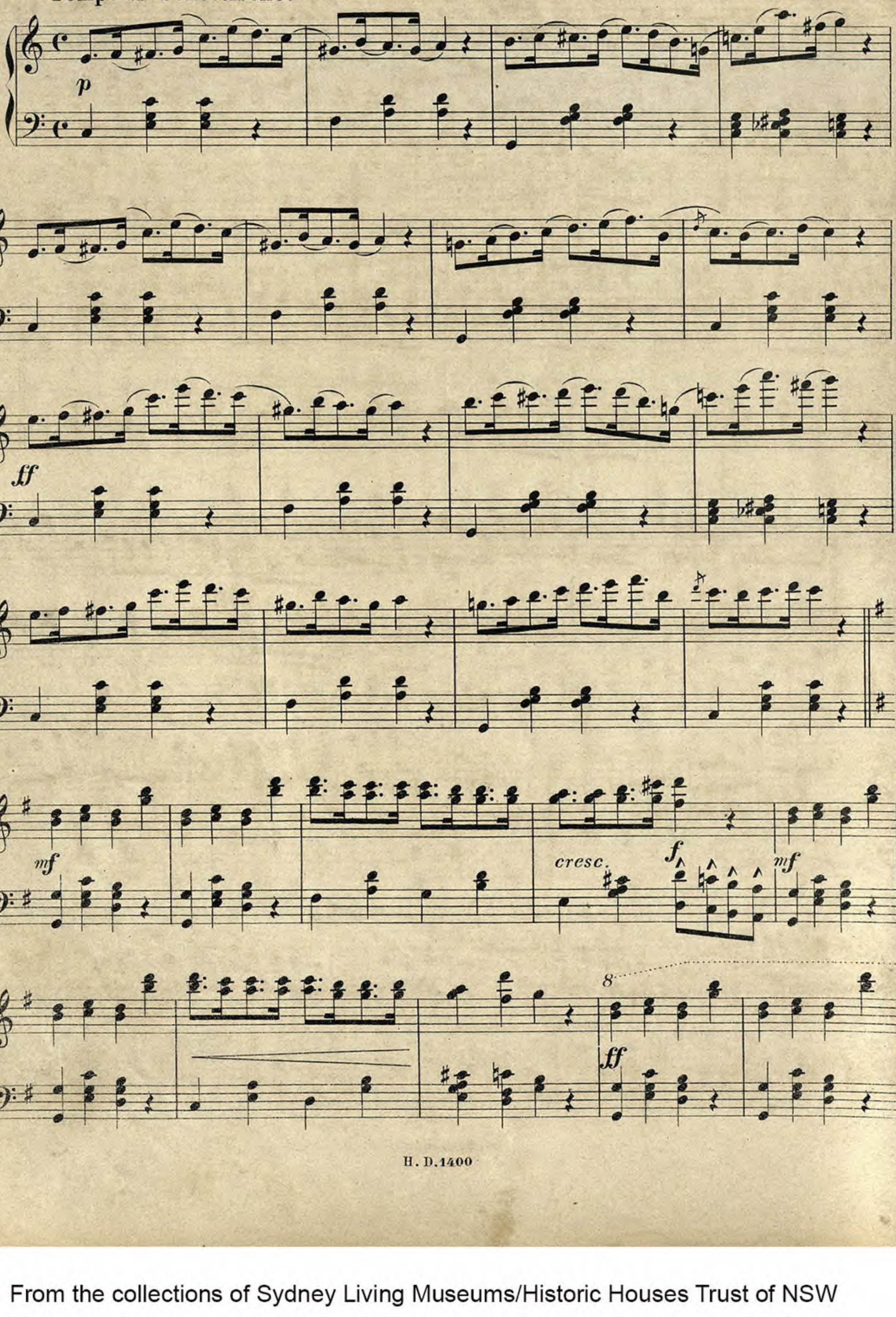
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FORGET ME NOT.

SCHOTTISCHE.

Tempo di Schottische.

R.W. Reynolds.



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8

mf

f

ff marcato

pp

f

ff

mf

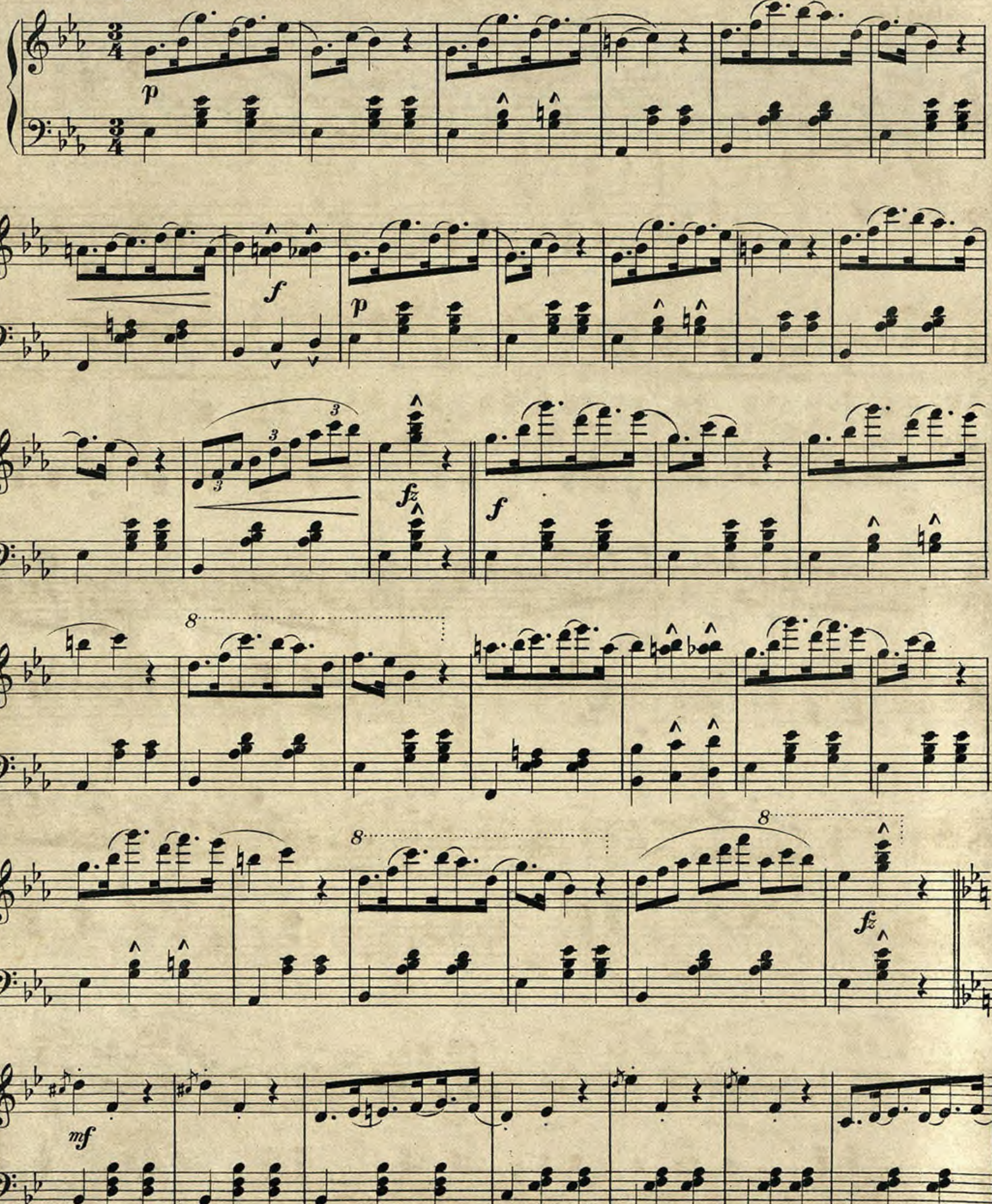
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HYACINTH.

MAZURKA.

Tempo di Mazurka.

R. W. Reynolds.



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CROCUS.

QUADRILLE.

R. W. Reynolds.

1.











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2.

Fine.

Dal Segno

3.

Fine.

Dal Segno

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4.

ff

Fine.

p

mf

f

fz

p

Dal Segno

5.

p

ff

p

Fine.

f

Dal Segno

Zinkätch & Druck von H. Bennath Hamburg.

H. D. 1400

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GRAND GALOP

THE

AUSTRALIAN ELEVEN



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J. A. Engel, Printer, 256 George-street.

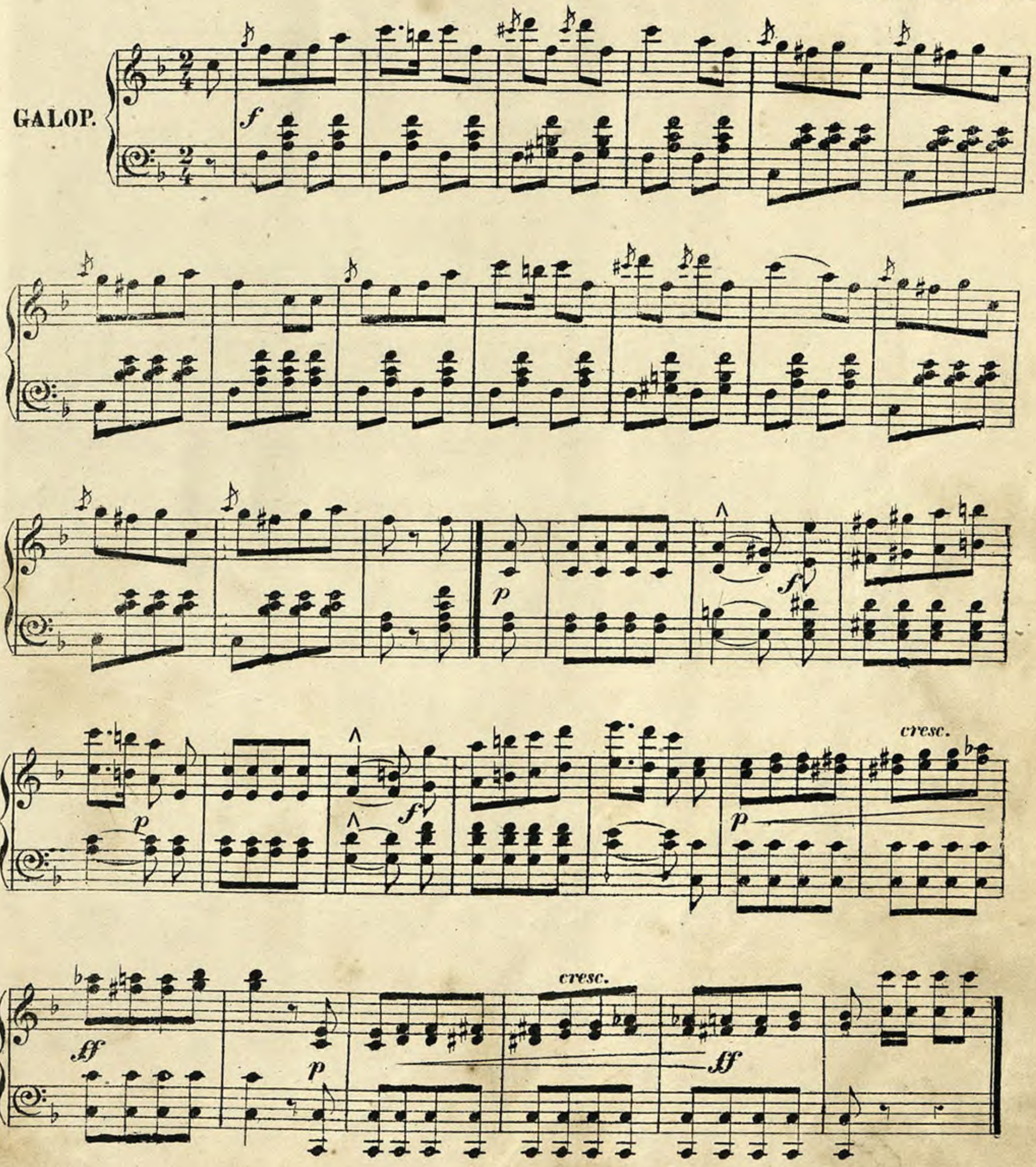
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GALOP.

"THE AUSTRALIAN ELEVEN"

WALTER J. RICE.



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Galop."The Australian Eleven".

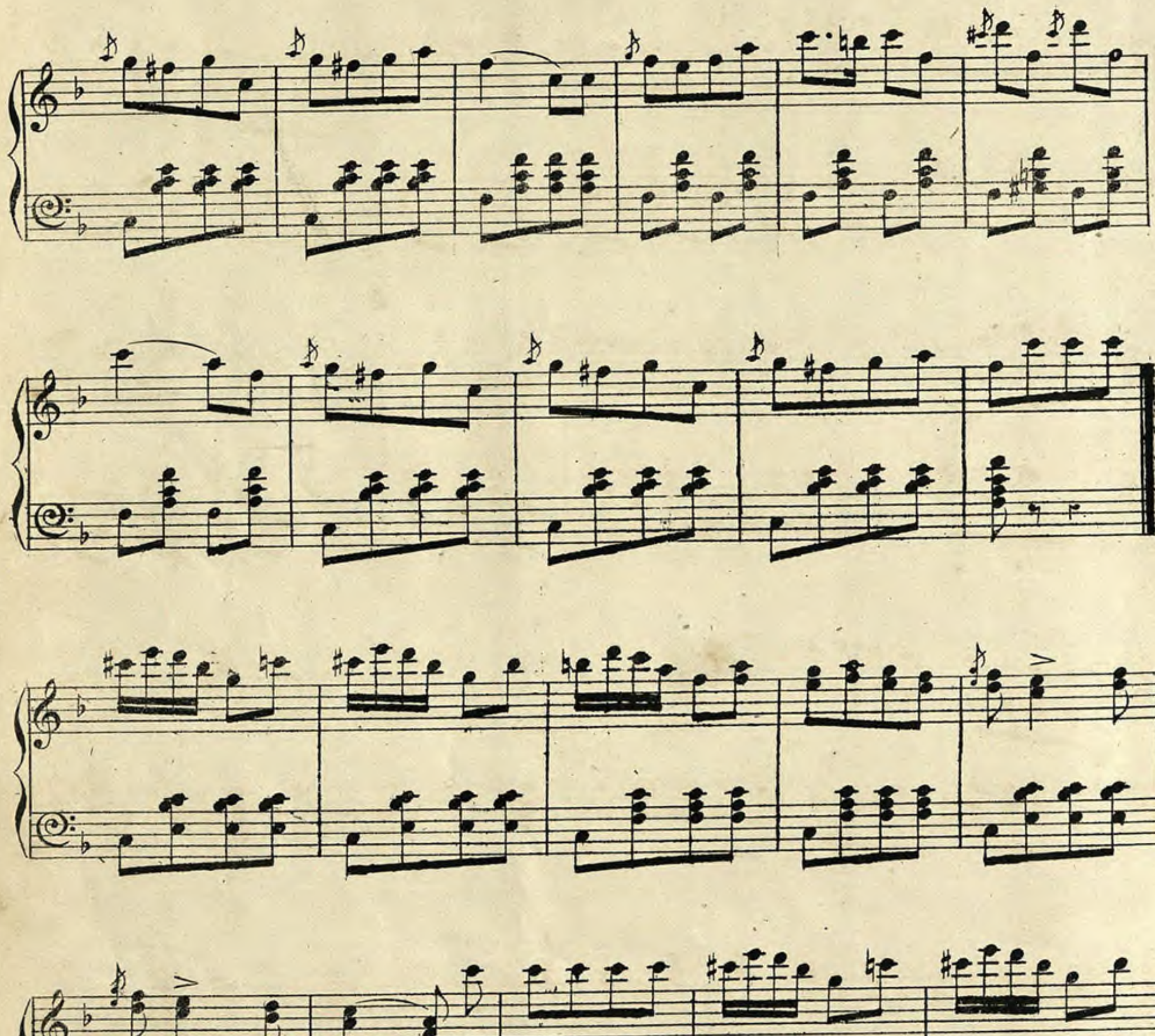
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TRIO.

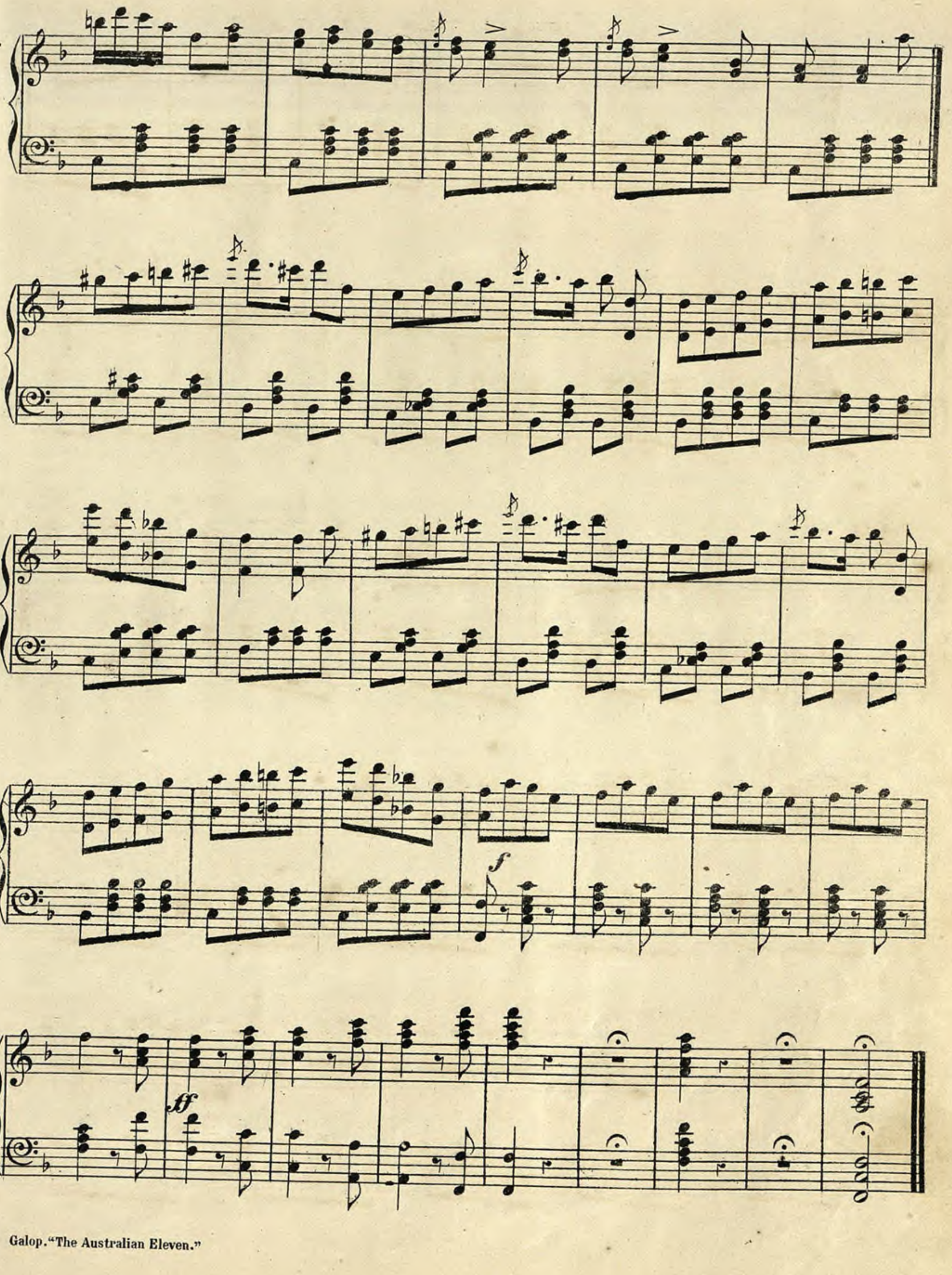
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CODA.





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Galop. "The Australian Eleven."

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THE KING PIPPIN POLKA.



BY

CHARLES D'ALBERT

SOLO or DUET
FULL ORCHES
SMALL

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THE KING PIPPIN.

Polka par

CHARLES D'ALBERT

INTRODUCTION.





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ff

ff

ff

ff

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marcato.

f *p*

1ma 2da

f *p*

3 3

ff

3 3 1ma 2da

f *p*

f *p*

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CODA.

p

ff

ff

ff

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ff

anima.

ff

pp

fff tremolo.

ff

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The Star-Spangled Banner.

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Op. 95.

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867,	4 AIRS, *SELECTED FROM* ERNANI, I PURITANI, LINDA DI CHAMOUNI, & LUCREZIA BORGIA		
868,	"HEAR ME," *FROM* NORMA, & AIR *FROM* MARTHA		
869,	THE LOW-BACKED CAR, & KATTY DARLING, QUICK STEP		
870,	AIRS *FROM* LA FILLE DU REGIMENT, & L'ELISIR D'AMORE		
871,	"SPIRITO GENTIL," *FROM* LA FAVORITA, & AIR *FROM* ERNANI		W. DRESSLER
872,	O WERT THOU BUT MY OWN LOVE, & COMIN' THRO' THE RYE		W. DRESSLER
873,	BOATMAN DANCE, RONDINETTO		F. BEYER
874,	STAR-SPANGLED BANNER, RONDINETTO		F. BEYER
875,	SEE THE CONQUERING HERO COMES, & GERMAN AIR, OP. 609		C. CZERNY
876,	CHEER, BOYS, CHEER! & LILLIE DALE		E. J. WESTROP
877,	THE RED, WHITE AND BLUE, & PARTANT POUR LA SYRIE		E. J. WESTROP



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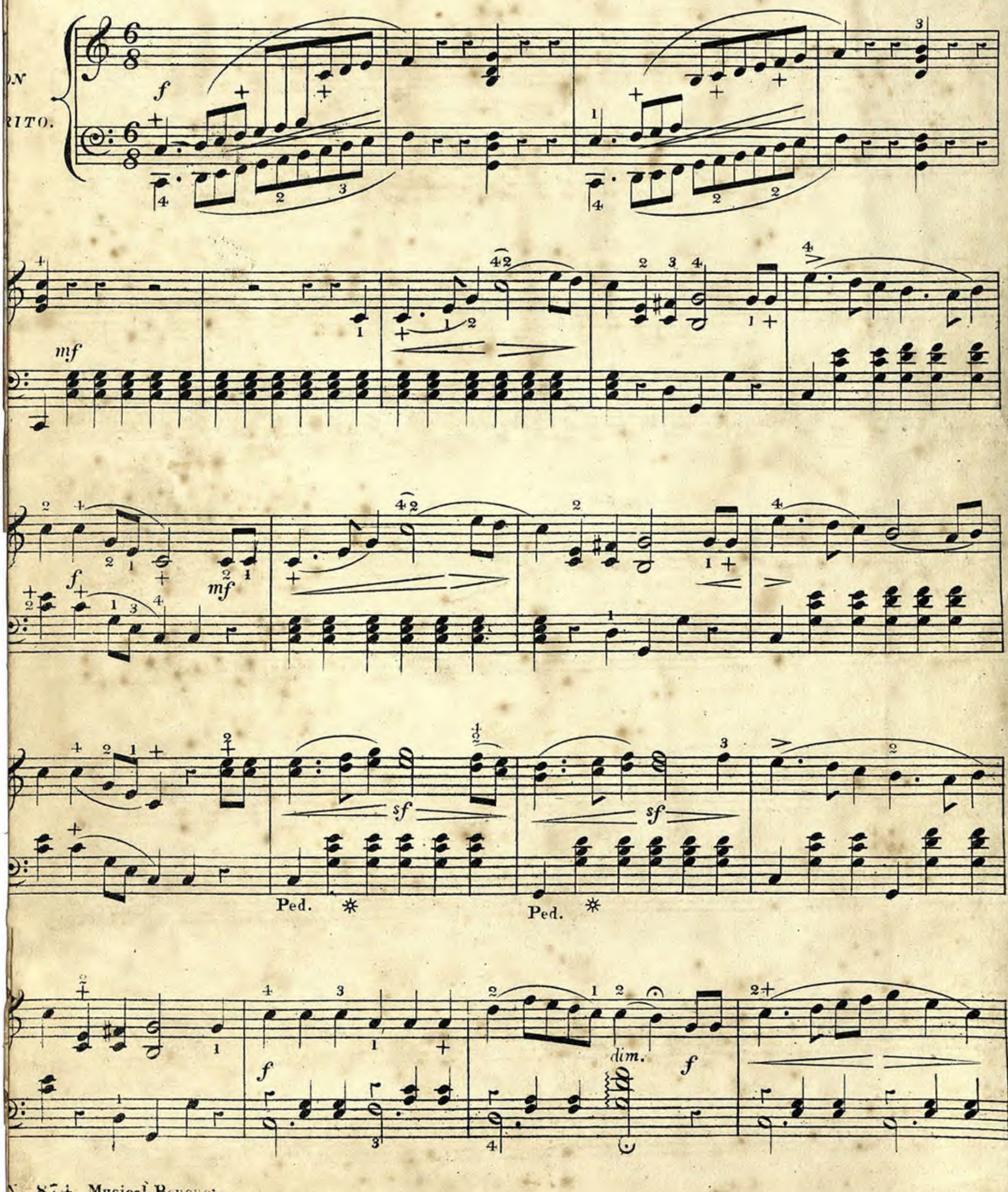
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RONDINETTO

ON

"THE STAR SPANGLED BANNER."

FERD: BEYER. Op: 95.



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dim.

f

dolce.

Ped. ✲ Ped. ✲ Ped. ✲

mf

f

mf

f

Ped. Ped.

dim.

Cres.

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f

dim.

Cres.

dolce.

brillante.

Ped.

marcato.

P-d.

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"JESSIE'S DREAM."

Or the Relief of Lucknow

A DESCRIPTIVE FANTASIA,



INTRODUCING

THE SIEGE, THE DREAM, THE RESCUE,

COMPOSED & ARRANGED FOR THE

PIANO FORTE,

BY

JOHN BLOCKLEY.

SOLO PR. 4/
DUETT, 5/

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"JESSIE'S DREAM."

A STORY OF THE RELIEF OF LUCKNOW.

A DESCRIPTIVE FANTASIA FOR THE PIANO FORTE.

The following is an extract from a letter written by M. de Banneroi, a French physician in the service of Mussur Rajah, and published in *Le Pays* (Paris Paper), dated Calcutta, October 8th 1857.

"I give you the following account of the Relief of Lucknow, as described by a lady, one of the rescued party:— 'On every side death stared us in the face; no human skill could avert it any longer. We saw the moment approach when we must bid farewell to earth, yet without feeling that unutterable horror which must have been experienced by the unhappy victims at Cawnpore. We were resolved rather to die than to yield, and were fully persuaded that in twenty-four hours all would be over. The engineers had said so, and all knew the worst. We women strove to encourage each other, and to perform the light duties which had been assigned to us, such as conveying orders to the batteries and supplying the men with provisions, especially cups of coffee, which we prepared day and night. I had gone out to try and make myself useful, in company with Jessie Brown, the wife of a corporal in my husband's regiment. Poor Jessie had been in a state of restless excitement all through the siege, and had fallen away visibly within the last few days. A constant fever consumed her, and her mind wandered occasionally, especially that day, when the recollections of home seemed powerfully present to her. At last, overcome with fatigue, she lay down on the ground, wrapped up in her plaid. I sat beside her, promising to awaken her when, as she said, 'her father should return from the ploughing'— She fell at length into a profound slumber, motionless, and apparently, breathless, her head resting in my lap. I myself could no longer resist the inclination to sleep, in spite of the continual roar of the cannon.— Suddenly, I was aroused by a wild unearthly scream close to my ear; my companion stood upright before me, her arms raised, and her head bent forward in the attitude of listening.— A look of intense delight broke over her countenance; she grasped my hand, drew me towards her, and exclaimed, 'Dinna ye hear it? dinna ye hear it?— Ay, I'm no dreamin', 'tis the 'slogan' o' the Highlanders!—We're saved! we're saved!'— Then, flinging herself on her knees, she thanked God with passionate fervour. I felt utterly bewildered; my English ears heard only the roar of artillery, and I thought my poor Jessie was still raving; but she darted to the batteries, and I heard her cry incessantly to the men, 'Courage! courage! hark, to the slogan— to the Macgregor, to the grandest o' them a'..... Here's help at last!'— To describe the effect of these words upon the soldiers would be impossible. For a moment they ceased firing, and every soul listened in intense anxiety. Gradually, however, there arose a murmur of bitter disappointment, and the wailing of the women who had flocked to the spot burst out anew as the Colonel shook his head. Our dull Lowland ears heard nothing but the rattle of the musketry. A few moments more of this death-like suspense, of this agonising hope, and Jessie, who had again sunk on the ground, sprang to her feet, and cried, in a voice so clear and piercing that it was heard along the whole line— 'Will ye no believe it noo?— The 'slogan' has ceased indeed, but 'the Campbells are comin'! D'ye hear, d'ye hear?'— At that moment we seemed indeed to hear the voice of God in the distance, when the pibroch of the Highlanders brought us tidings of deliverance, for now there was no longer any doubt of the fact. No, it was indeed the blast of the Scottish bagpipes, now shrill and harsh, while threatening vengeance on the foe, then in softer tones seeming to promise succour to their friends in need..... To our cheer of 'God save the Queen,' they replied by the well known strain that moves every Scot to tears, 'Should auld acquaintance be forgot'." &c.

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PROGRAMME.

THE SIEGE — THE DREAM — THE RESCUE —

THE SIEGE.

Composed by JOHN BLOCKLEY.

The rebels in great force besiege the city.



Garrison Bugle sounds the alarm.

Garrison Drums beats to arms.



MAESTOSO.

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dolce.

cres.

p

legato

AGITATO. e piu mosso.

ff

ff

PED. * PED.

ff

ff

PED. * PED. * PED. * PED. *

dim. e rall.

mf PED. languido.

p

Anxiety of the besieged.

mf

mf

p

dolente.

strepitoso e accel.

f

sf

Ped:

Jessie's Dream. P. F.

John Blockley.

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strepitoso.

sf *sf*

Ped: Ped: Ped: Ped:

ff

ALLEGRO AGITATO.

sf Bombs and Rockets.

PED. PED. PED.

loco *8va*

PED.

cres - - - - - - - - - cen - - - - - - - - - do molto *ff*

Rebel Trumpet.

f

PED.

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Cannon.

tremolo.

mf The Garrison Bugle sounds

sf *sf*

PED. *

the Assembly.

Cannon.

tremolo.

sf *sf*

PED. * * *

MARZIALE. Distant March of the Rebels.

pp *soft Ped*

pp

leggieramente

p

p

cres.

mf

PED. * PED. * PED. *

* * "At sunset the enemy were seen at a distance, with drums and fifes playing, marching from the direction of the river Goomtee, towards the Cawnpore road." *Diary by a Staff Officer*

Jessie's Dream P F

John Blockley.

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PED. * cres PED. * PED. *

olce.

f PED. *

March recedes.

p

cres. PED. f *

f

orming of the Residency.

f

sf

narcato.

D. * PED. * PED. * PED. *

eam. P.F.

John Blockley.

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PED. *sf* ✱ PED. *sf* ✱ PED. ✱ PED. ✱

Shouting and Bugling of the enemy.

f PED. *cres.* ✱ *ff* PED. *ff*

8va

8va

PED.

PED.

dim. *e* *rall.*

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THE PRAYER.

Molto espressivo e ben sostenuto.

LARGHETTO.

p *mf* *cres*

tenuto.

mf

mo - - - - - - - ren - - - - - - - do.

mf *dim.* *p* *pp*

ALLEGRO AGITATO.

sf Bombs and Rockets.

PED. * PED. * PED. *

ff

8va *loco*

Shouts of the Rebels.

PED. * PED.

ff *tutta forza*

cres *sf*

ie's Dream. P. F. John Blockley.

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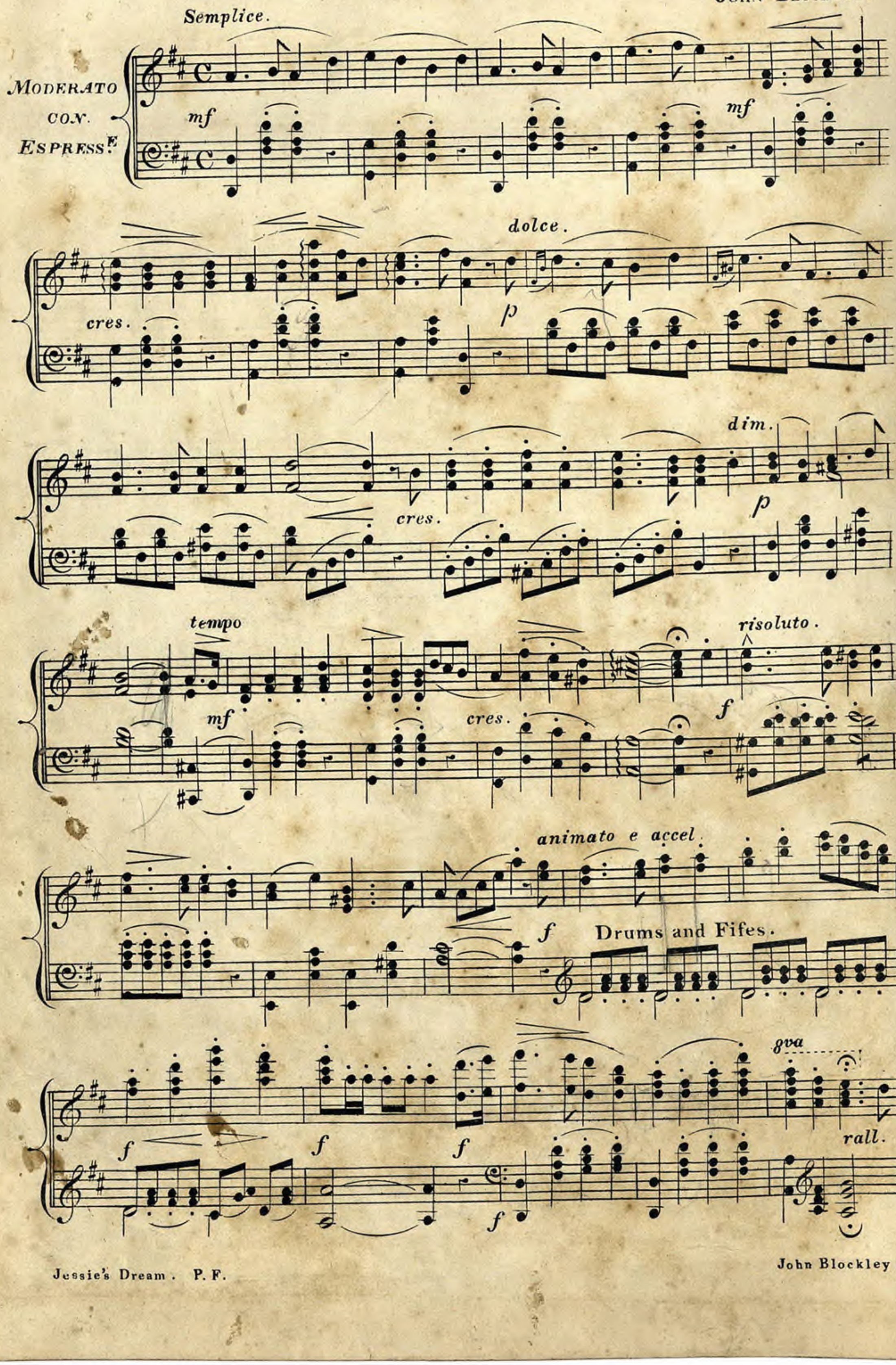
Jessie first hears the sound of the distant Pibroch.



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Air_ "JESSIE'S DREAM."

JOHN BLOCKLEY.



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Advance of the 93rd Highlanders.

ALLEGRetto CON ANIMA.

The advanced guard enters Lucknow.

cres - - - - cen - - - - do. assai.

PED.

** Cheers of the Garrison.

PED.

** "The garrison's long pent up feelings of anxiety and suspense burst forth in a succession of deafening cheers; for Eighty seven days they had lived in utter ignorance of all that had taken place outside." *Diary by a Staff Officer.*

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AULD LANG SYNE.

Welcome of the Garrison. "Should auld acquaintance be forgot".

IN MODERATE TIME.

mf

cres.

f

f PED. PED. PED.

gva

f

gva

ritard

gva loco

Rejoicing in the Garrison. Cannon.

Jessie's Dream. P. F.

John Blockley.

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ritard.

Cheers.

PED.

GOD SAVE THE QUEEN.

Salute of honour on the entry of HAVELOCK and his brave companions into Lucknow.

MAESTOSO.

mf

8va

f

mf PED.

PED.

loco

tremolo.

London. Published by John Blockley, 3 Argyll St. Regent St. W.

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OSBORNE QUADRILLES.

STEPHEN GLOVER.

No. 1.

LE PANTALON.

8va

f

FINE. p

Cres. f

Marcato.

D. C.

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N.º 2.

L'ETE.

mf

FINE. p Dol.

f ff D. C.

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S.

pp

Nº. 5.

LA FINALE.

ff

FINE. *p*

3 2 1 + 1

f

3 2 1 + 1

S.

p

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10. Kyrie, from 12th Mass (Mozart) 4 0
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12. Theme de Lucrezia Borgia (Czerny) 5 0
13. The Hallelujah chorus (Handel) 4 0
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SWEETHEARTS

WALTZ



ON

Arthur Sullivan's

POPULAR SONG

CHARLES D'ALBERT

ORCHESTRA. 3/.
SEPTETT. 2/.

PRICE 4/
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LONDON
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SWEETHEARTS.

Suites de Valses.

par CHARLES D'ALBERT.



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"Oh love for a year—a week—a day—
But alas for the love that loves alway."

W. S. Gilbert.

VALSE.

№ 1.

15998.

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Fine.

mf *dolce.*

Cres.

ff

mf

Cres.

ff

D.C.

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No 2.

ff

8.

ff

p

ff

8.

Fine.

D.C.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

№ 3.

p dolce.

Cres.

f

Fine. D.C.

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FINALE.

Tromba.

ff

ff

dolce.

ff

ff

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ff

mf *dolce.*

Gres

Gres.

ff

mf

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Cres.

ff

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ff

p

pp

ral.

per.

den *do.*

pp

pp

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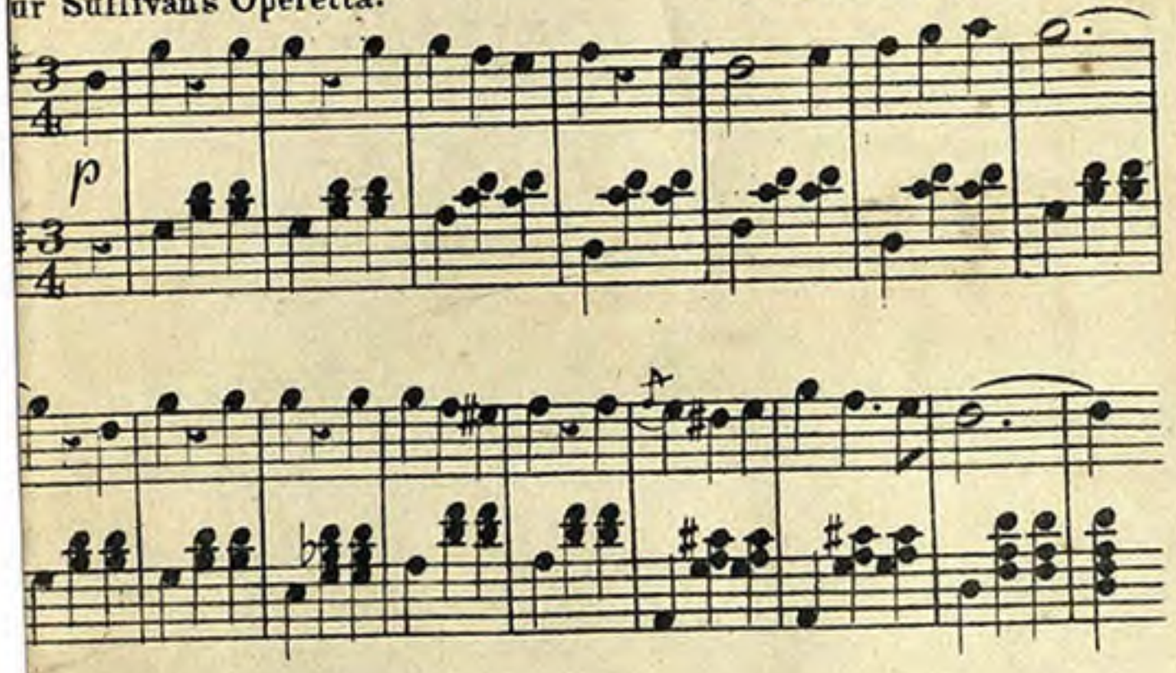
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CHARLES D'ALBERT



THE FANFARE POLKA.

CHARLES D'ALBERT.



LE MESSAGE DES FLEURS.

VALSE.

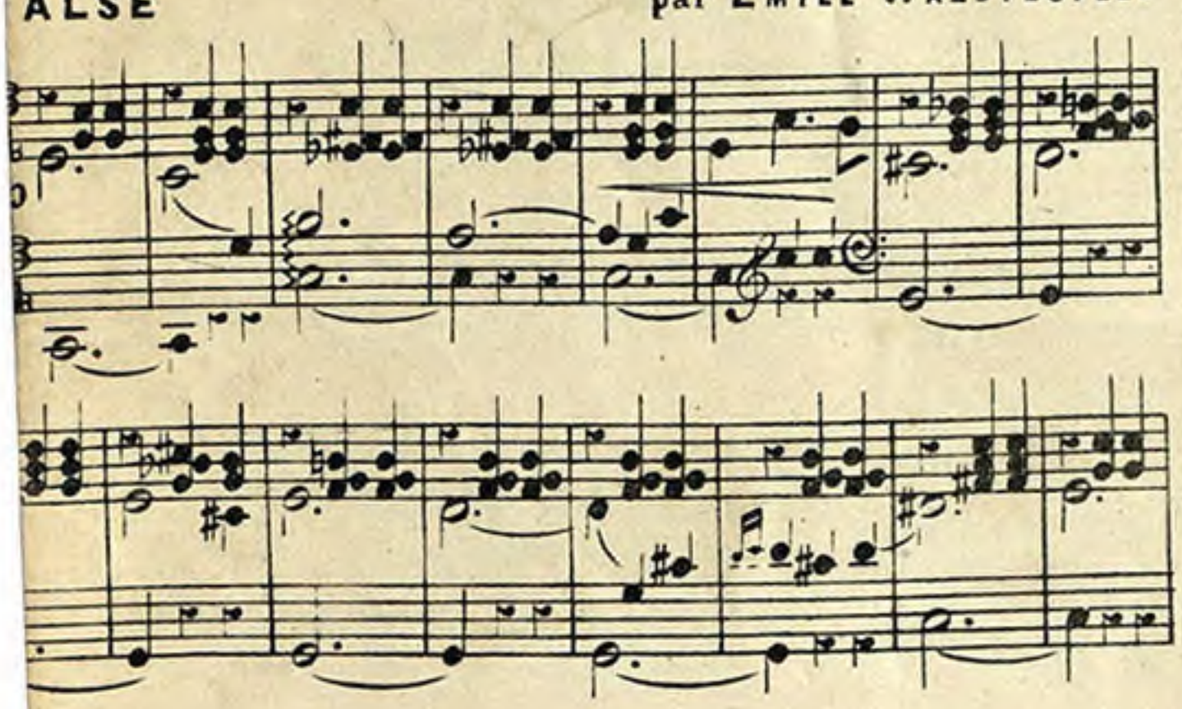
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AU REVOIR.

VALSE

par EMILE WALDTEUFEL.



"LES BELLES VIENNOISES."

VALSE.

L. ARD



LONDON. CHAPPELL & Co 50. NEW BOND STREET.

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WAPPING OLD STAIRS

THE FAVORITE NATIONAL BALLAD



COMPOSED BY

PERCY.

LONDON

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WAPPING OLD STAIRS.

(FAVORITE ENGLISH BALLAD.)

Music by PERCY.

mf

Your Molly has ne_ver been false she de_clares, Since

f *p*

last time we parted, at Wapping Old Stairs, When I swore that I still would con.

--ti---nue the same, And gave you the 'Bac_co-Box mark'd with my name, And

gave you the 'Bac_co-Box mark'd with my name.

mf

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When I pass'd a whole fortnight be___tween decks with you, Did I

e'er give a kiss Tom, to one of your crew? To be useful and kind with my

Thomas I stay'd, For his trow_sers I... wash'd, and his grog too I made.

SECOND VERSE.

Tho' you promis'd last Sunday to

walk in the Mall, With Su__san from Deptford, and, like_wise with Sal; In

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

si__lence I stood your un__kind_ness to hear, And on____ly up_braided

Tom with a tear, And on____ly up_braided my Tom with a tear.

Why should Sal, or should Susan, than

mf *p*

me be more priz'd, For the heart that is true, Tom; should ne'er be de_spis'd; Then

constant and kind, nor your Molly for_sake, Still your trow_sers I'll wash and y

grog too I'll make.

mf *sf*

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE LARBOARD WATCH.



COMPOSED BY T. WILLIAMS.

ARRANGED BY JOHN BLOCKLEY.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

"THE LARBOARD WATCH."

DUETT

Composed by T. WILLIAMS. Arranged by JOHN BLOCKLEY.

ANDANTE.

mf

cres: *mf* *dim e rall:*

At drea_ry midnight's cheerless hour, De_sert_ed by the moon's pale beams, When

At drea_ry midnight's cheerless hour, De_sert_ed by the moon's pale beams, When

mf

cres: *p*

tempests beat and tor_rents pour, And twinkling stars no lon_ger gleam;

tempests beat and tor_rents pour, And twinkling stars no lon_ger gleam;

f *p* *mf*

Also Larboard Watch, published as a Song: arranged by J. Blockley. pr: 3/-

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

dolce.

The wearied Sai_lor spent with toil

Clings firm_ly to the

p

risoluto.

And still the lengthen'd hour to guile,

wea_ther shrouds

And still the lengthen'd

p

dolce.

Sings as he views the gath_ _'ring clouds,

hour to guile,

dolce.

cres:

Sings as he views the gath_ _'ring clouds,

Sings as he views the gath_ _'rings clouds,

Cres.

The Larboard Watch.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ad libitum.

3

Lar_board Watch A_ _ hoy! Lar_board Watch A_ _ hoy!

Lar_board Watch A_ _ hoy!

f *colla voce.* *f* *f* *f*

POCO ALLEGRETTO E ANIMATO.

But who can speak the joy he feels, while o'er the foam his vessel

while o'er the foam his vessel

ANIMATO.

mf

reels, And his tir'd eye_ _ _lids slumb'ring fall, he rouses

reels, And his tir'd eye_ _ _lids slumb'ring fall, he rouses

at the wel_come call of Lar_ _board Watch A_ _ _ hoy!

at the wel_come call of Lar_ _board Watch A_ _ _ hoy!

Cres.

The Larboard Watch.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Adagio ad lib:

Lar_board Watch, Lar_board Watch, Lar_board Watch A_

Lar_board Watch, Lar_board Watch, Lar_board Watch A_

colla voce.

_hoy!

_hoy!

With an_xious care he eyes each wave, That swelling threat_ens

With an_xious care he eyes each wave, That swelling threat_ens

to o'erwhelm, And his storm beat_en bark to save, Di_

to o'erwhelm, And his storm beat_en bark to save, Di_

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

_rects with skill the faith_ful helm,

animato.

With joy he drinks the

_rects with skill the faith_ful helm,

p

mf

f

cheer_ing grog

With

'Mid storms that bel_ _low loud and hoarse,

risoluto.

joy he heaves the reel_ _ing log,

And

With joy he heaves the reel_ing log,

f

dolce.

marks the lee_ _ _ _way and.... the... course,

dolce.

Cres.

The Larboard Watch.

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Cres.

ad libitum.

Marks the lee_ _ _way and... the... course, Lar_board

Marks the lee_ _ _way and... the... course,

f colla voce

Watch A_ _ _hoy! Lar_ _board Watch A_ _ _hoy!

Lar_ _board Watch A_ _ _hoy!

f *f* *f*

POCO ALLEGRETTO E ANIMATO.

But who can speak the joy he feels, While o'er the

While o'er the

ANIMATO.

f

foam his ves_sel reels, And his tir'd eye_ _ _lids slumb'ring

foam his ves_sel reels, And his tir'd eye_ _ _lids slumb'ring

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fall, he rouses at the wel_come call of

fall, he rouses at the wel_come call of

Cres.

Lar_board Watch A___hoy! Lar__board Watch,

Lar_board Watch A___hoy! Lar__board Watch,

f

f

Adagio ad lib.

p

Lar__board Watch, Lar_board Watch A__hoy.

Lar__board Watch, Lar_board Watch A__hoy.

p

colla voce.

p

mf

Published by J. Blockley,
Park Road, Hampstead.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

BLOCKLEY'S SELECT LIST
of New & Popular
SCOTCH SONGS.

	MUSIC BY	
FTON WATER	HUME	3/=
NNIE'S TRYSTE	POETRY BY AYTOUN	3/=
ULD INGLESIDE	GLEADHILL	3/=
ATTLE OF STIRLING	CHISHOLM	3/=
ONNIE SCOTLAND I ADORE THEE	BLAMPHIN	3/=
URD AILIE	MORINE	3/=
Dº	GRAY	3/=
ALLUM A GLEN	GLEADHILL	3/=
LAP CLAP HANDIES	BRIDGMAN	3/=
E KIND TO AULD GRANNIE	GLEADHILL	3/=
HARLIE COME HAME	WATSON	3/=
EWDROP AND THE MOONBEAM	ALLWOOD	3/=
INNA BREAK MY PUIR HEART	WILLIAMS	3/=
INNA GANG AWA (KEYS OF A & G)	HARRISON	3/=
OWN THE BURN DAVIE	HICKS	3/=
AME HAME AGAIN	BARKER	3/=
AME O' MY HEART AULD SCOTLAND	DOON	3/=
EATHER BLOOM	YOUNG	3/=
ERE'S A HEALTH BONNIE SCOTLAND	LEE	3/=
OIST THE FLAG OF SCOTLAND	CHISHOLM	3/=
UNDRED PIPERS	FULCHER	3/=
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ORD CLYDE PATRIOTIC SONG	BLAMPHIN	3/=
ARY OF THE GLEN	ROOT	3/=
EET ME ON THE GOWAN LEA	WILSON	3/=
ORAG'S FAIRY GLEN	MATHER	3/=
Y LADDIE IS GANE	HARRISON	3/=
Y AIN DEAR NELL	HUME	3/=
Y HEATHER HILLS	GEIKIE	3/=

	MUSIC BY	
NAMELESS LASSIE	MACKENZIE	3/
NEWHAVEN FISHWIFE		3/
O DINNA CROSS THE BURN WILLIE	SIMPSON	3/
OLD SCOTLAND I LOVE THEE	LITHGOW	3/
OH WHY LEFT I MY HAME?	SHRIVALL	3/
* O SING TO ME THE AULD SCOTCH SANGS	LEESON	3/
* O WILLIE BREW'D A PECK O' MAUT	SHORE	3/
PRINCE CHARLIE'S LAMENT (KEYS OF G & A♭)		3/
PU' GAY MEADOW GOWANS	WATSON	3/
SCOTLAND YET!	Mc LEOD	3/
SCOTTISH BLUE BELLS	BARKER	3/
* SCOTTISH EMIGRANT'S FAREWELL	GLEADHILL	3/
SCOTTISH EMIGRANT'S RETURN	ADAMSON	3/
SONGS OF MY AIN FIRESIDE	WATSON	3/
SWEET JESSIE O' THE DELL	WILSON	3/
SAW YE MY MARY	SINCLAIR	3/
SCOTLAND DEAR SCOTLAND	BLAMPHIN	3/
SCOTLAND	HOWARD	3/
SCOTIA'S BARD	SIMPSON	3/
SWEET ROSE OF HAZELDEAN	WESTROP	3/
WATERCRESSES	BALLANTINE	3/
WEE JOUKYDAIDLES	RIDDELL	3/
WEE BOO PEEP	BALLANTINE	3/
WEE LOCK O' HAIR	ALLEN	3/
WE'LL ROW THEE O'ER THE CLYDE	PARK	1/6
WEE WEE FLOWER (KEY OF C & D)	STELLA	3/
WELLS O' WEARIE	RIDDELL	3/
WHEN HEATHER BELLS ARE	GABRIEL	3/
WHEN MAGGIE GANGS AWA	LEE	3/
WIFIE COME HAME	GEIKIE	3/
WILLIE'S GANE TO MELVILLE CASTLE	LAND	3/
WILLIE'S RETURN COMPANION TO D.º	CAMPBELL	3/
YON WEE BIT HEATHER	MILNE	3/

*Those marked ** are also published as Duets.*

Published by:

JOHN BLOCKLEY, 3, ARGYLL STREET, REGENT STREET, LONDON, W.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

WHAT'S A' THE STEER, KIMMER.

AND

HUNTINGTOWER

"When ye gang awa, Jamie,

Far across the Sea, Laddie;

When ye gang to Germanie,

What will ye send to me, Laddie?".

Popular Scotch Songs.

LONDON

PUBLISHED BY C. SHEARD, MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN.

CITY WHOLESALE AGENTS, E.W. ALLEN, 11, AVE MARIA LANE, AND F. PITMAN, 20, PATERNOSTER ROW.

Nº 4241, MUSICAL BOUQUET.

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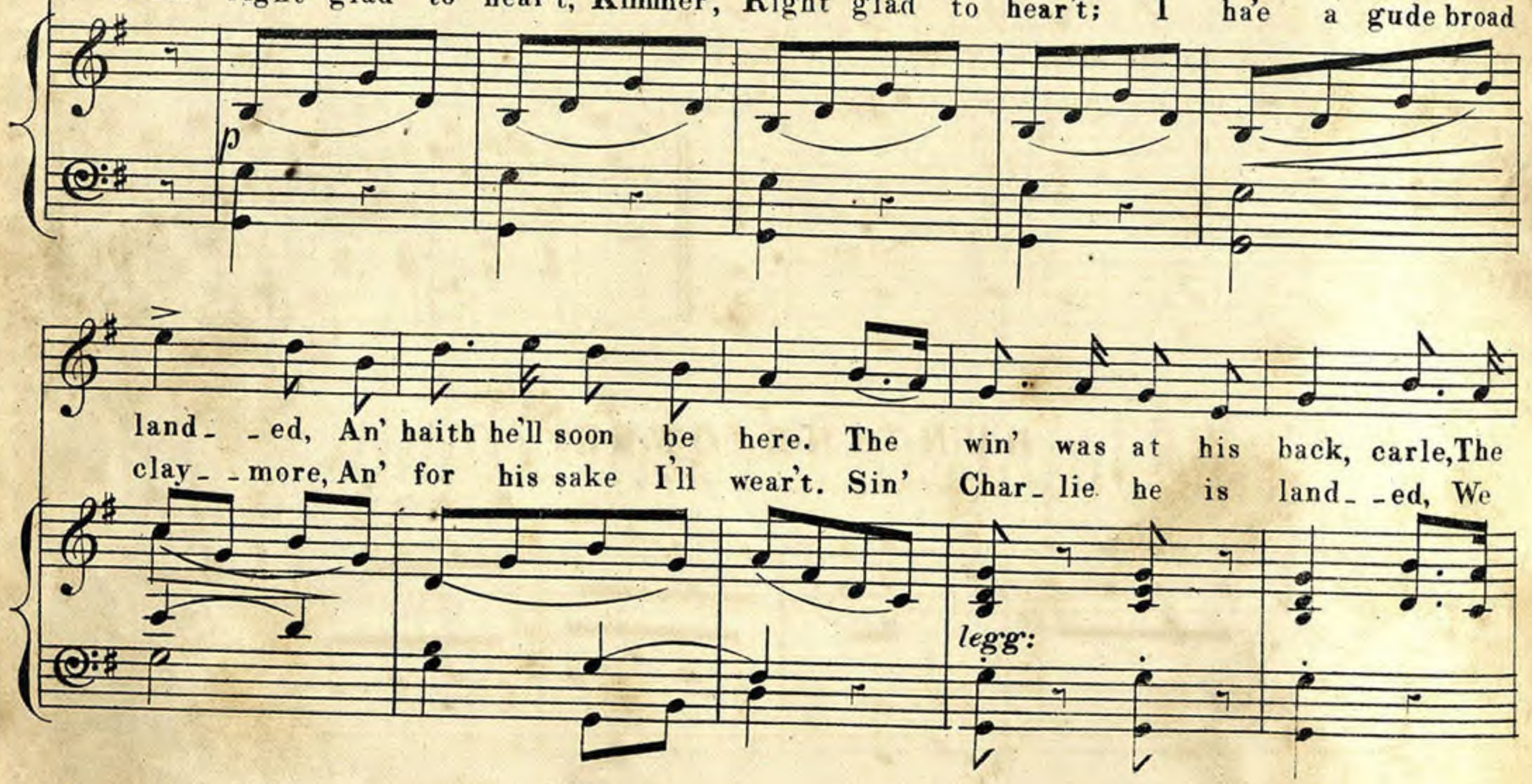
WHAT'S A' THE STEER, KIMMER.

In consequence of the numerous complaints which have been made with regard to this celebrated Jacobite Song being published in a garbled and incomplete form (the original Scotch Version not being procurable) the Publisher of "The Musical Bouquet," has, at considerable trou - ble, succeeded in obtaining a copy of the original edition, which is here reprinted. The Publisher may therefore with con_ fidence state that The Musical Bouquet copy of "What's a' the steer, Kimmer?" is the only genuine edition.

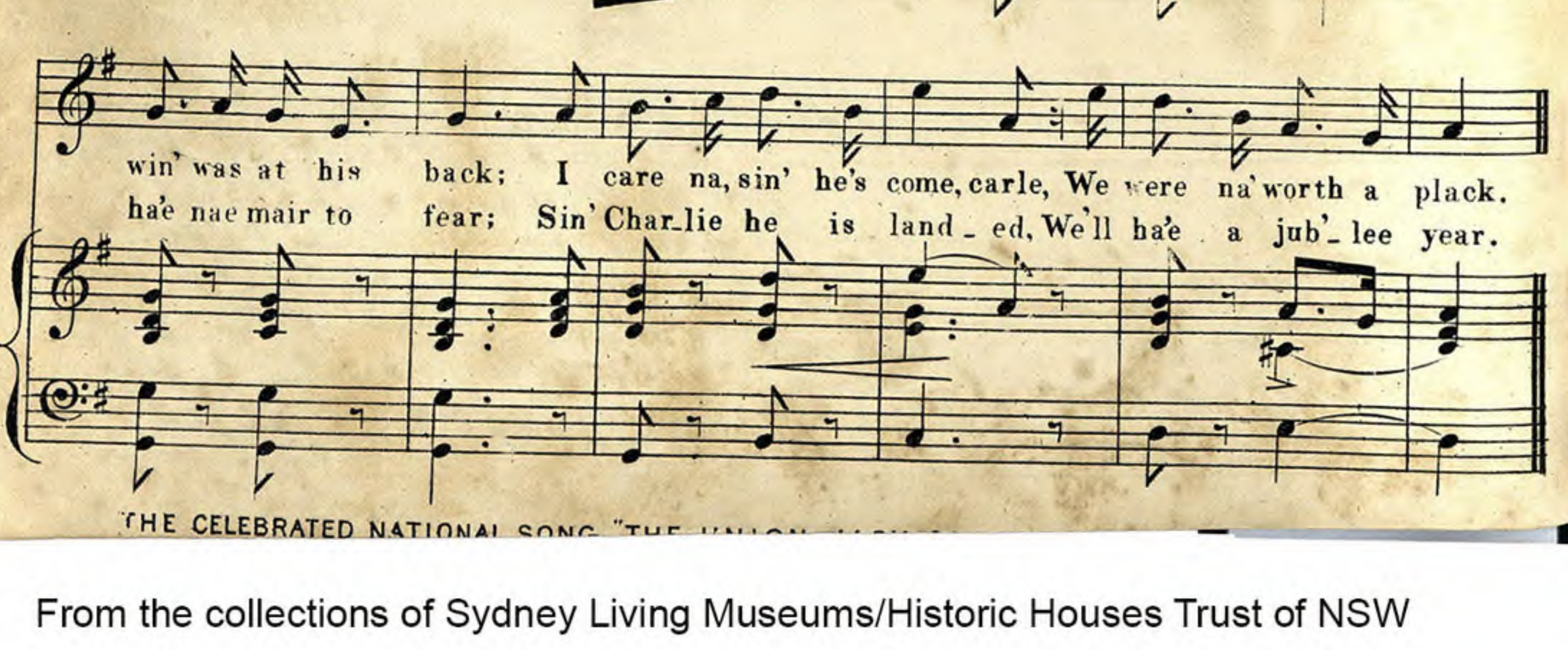
ALLEGRETTO MODERATO.



1. What's a' the steer, Kimmer? What's a' the steer? Char_lie he is
2. I'm right glad to hear't, Kimmer, Right glad to hear't; I ha'e a gude broad



land_ _ed, An' haith he'll soon be here. The win' was at his back, carle, The
clay_ _more, An' for his sake I'll wear't. Sin' Char_lie he is land_ _ed, We



win' was at his back; I care na, sin' he's come, carle, We were na' worth a plack.
ha'e nae mair to fear; Sin' Char_lie he is land_ ed, We'll ha'e a jub'_ lee year.

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It's what's a' the steer, Kimmer? Din - na ye ken? Oh! Charlie, he is wi' us, A -
Oh! what's a' the steer, Kimmer? What's a' the steer? Oh! gae to a' the neighbours, Tell

- mang our Hie - lan' men We'll gie to him a wel - come, That a' the land shall hear For
them that Charlie's near, Yes, Charlie, he is land - ed, We ha'e nae mair to fear, Then

ad lib: Repeat from 𝄋 for Cho^s

ev'ry lad and las - sie Will welcome Charlie dear.
up wi' ev' - ry bon - net And welcome Charlie dear.

8va

colla voce. *Dim.*

HUNTINGTOWER.

ANDANTE CON ESPRESS.

mf

1. "When ye gang a - - wa, Jamie,
2. "That's nae gift a - - va, Jamie,

p

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3.

"Be my gudeman yoursel', Jamie,
Be my gudeman yoursel', laddie,
And tak' me ower to Germanie
Wi' you at hame to dwell, laddie."
"I dinna ken how that wad do, Jeanie,
I dinna see how that can be, lassie,
For I've a wife and bairnies three,
And I'm no sure how ye'd agree, lassie."

4.

"Ye shou'd ha'e telt me that in time, Jamie,
Ye shou'd ha'e telt me that in time, laddie;
For had I kent o' your fause heart,
You ne'er had gotten mine, laddie."
"Your eyne were a spell, Jeanie,
Your eyne were like a spell, lassie,
That ilka day bewitch'd me sae,
I could nae help mysel', lassie."

5.

"Gae back to your wife and hame, Jamie,
Gae back to your bairnies three, laddie,
And I will pray they ne'er may thole
A broken heart like me, laddie."
"Dry that tearful e'e, Jeanie,
My tale is a' a lee, lassie;
I've neither wife nor bairnies three,
And I'll wed nane but thee, lassie."

6

"Think weel, for fear ye rue, Jamie,
Think weel, for fear ye rue, laddie;
For I have neither gowd nor lands,
To be a match for you, laddie."
"Blair in Athol's mine, Jeanie,
Little Dunkeld is mine, lassie,
Saint Johnstoun's bow'r, and Huntingtower,
And a' that's mine is thine, lassie!"

THE CELEBRATED NATIONAL SONG "OUR SAILORS ON THE SEA", IS PUBLISHED IN

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE MAID OF KELVIN GROVE.

Ballad,

Written by

ANDREW PARK.

Composed by

E.J.WESTROP.

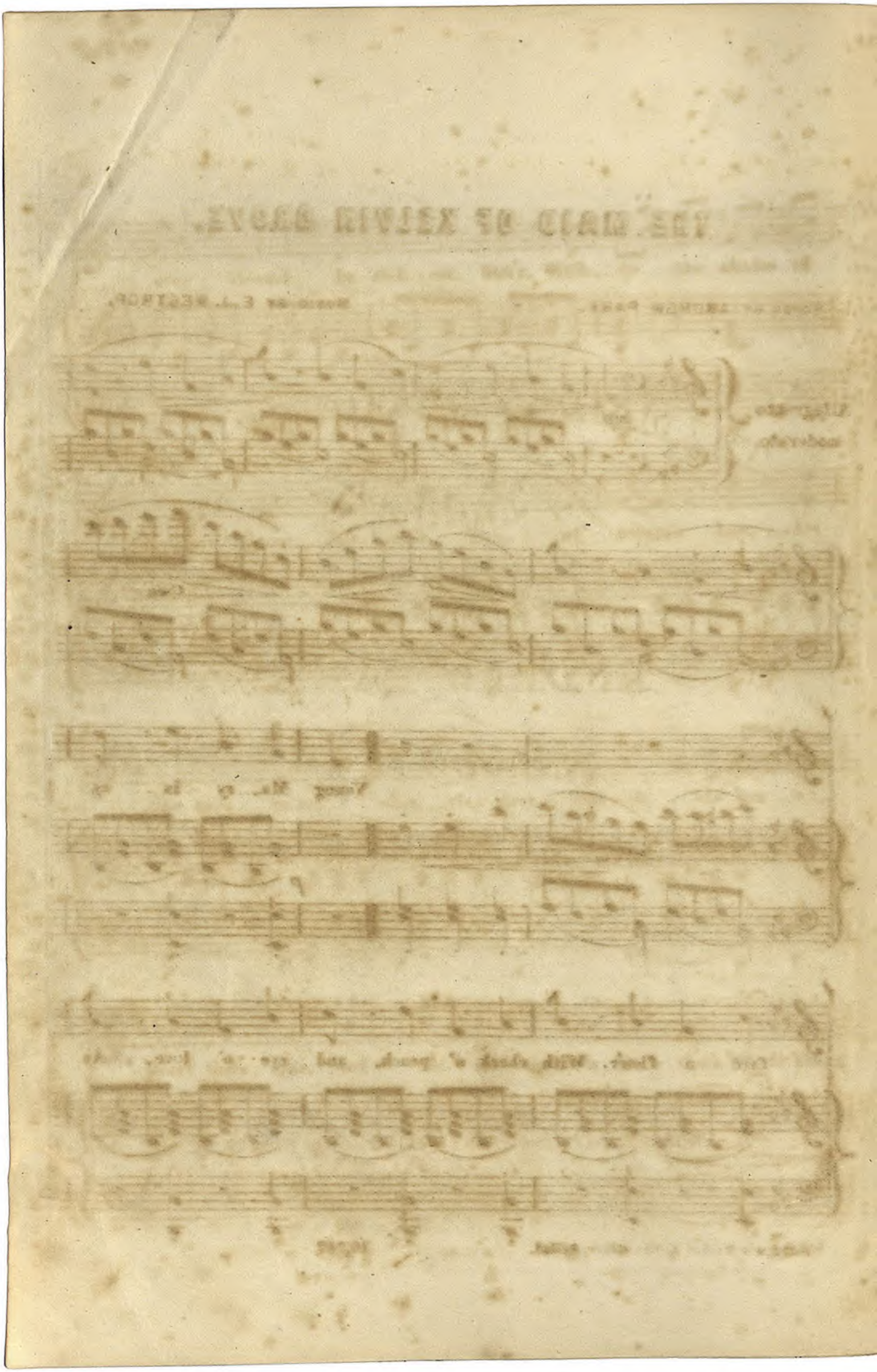
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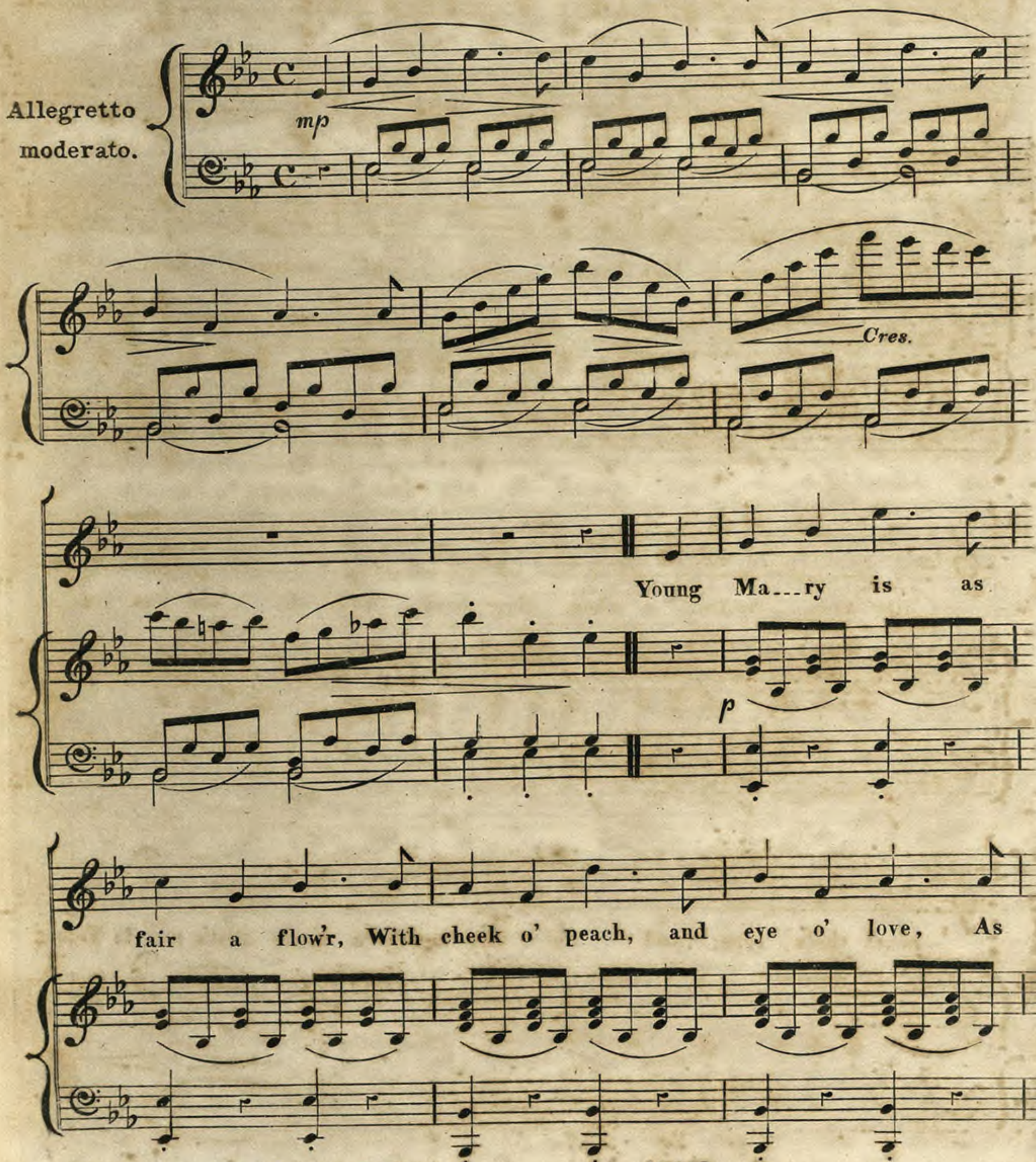
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THE MAID OF KELVIN GROVE.

WORDS BY ANDREW PARK. MUSIC BY E.J. WESTROP.



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2

ever bloom'd in rich...est bow'r, With...in the shades of

Kel..vin Grove; Her bonnie lips, wi' nature's hue, Are

like twin ro..ses when they meet, And oh! she has a.....

fz

heart that's true, And oh! she has a smile that's sweet: Young

Cres. fz fz

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

fol_____low her wi' sparkling e'e, The bon___nie maid of

fz Cres. fz fz

Kel_____vin Grove: Young Ma___ry is as fair a flow'r, With

p

cheek o' peach and eye o' love, As ev___er bloom'd in

rich__est bow'r, With___in the shades of Kel___vin Grove!

Cres.

mf

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6

The seed lies lang be---low the earth, Be---fore it shows its

p

germs o' green; The bud has lang at---taind its birth, Be-

-fore its ho-----ney-fruit is seen: So shall thy gen------tle

fai-ry form, Soon grow----ing up to wo----man, prove; A

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

sense re_fin'd, a..... bo_som warm, To bless the scenes of.

fz

Kel_..vin Grove. Young Ma_..ry is as fair a flow'r, With

p

cheek o' peach, and eye o' love; As ev_er bloom'd in.

rich_est bow'r, With_..in the shades of Kel_vin Grove!

Cres.

mf

FINE

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HERE STANDS A POST

NEW PATRIOTIC SONG.

PRINTED & PUBLISHED AS THE ACT DIRECTS
JANY 7TH 1878



Written by

CLEMENT W. SCOTT.

Music by

W. C. LEVEY.

PR 4/-

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HERE STANDS A POST.

SONG.

Written by **CLEMENT W. SCOTT.** Composed by **W. C. LEVEY.**



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Post? 'tis a proof of our pos_session Of the land we've fought and bled for in t

East. Here stands a Post? and no mat_ter whose transgres_sion..... It

Cres.

rall. poco. *Meno Vivo.*

time that talk and com_pli_ca_tions ceased,..... Here stands a Post? see

Meno Vivo. colla voce.

f *rall. poco.* *p*

flag up_on it wa_ _ving Called by jol_ly tars at home the Union Jack,

in tempo I°. *Cres.* *f tenuto.*

cen_tur_ies be_neath it men of England have stood bra_ving Blus-

in tempo I°.

Cres. *ff*

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ad lib:

bat_tle, breeze and co_!_ward_ _ly at_ _tack.....

ad lib:

GRANDE. ad lib:

Here stands a Post? come be_hold it and *Be_ware?* Here stands a Post? 'tis a

GRANDE. colla voce.

p

Cres. *parlante f*

signal not a snare Here stands a Post_yes? but who has put it there? Why better

colla voce.

Cres. *ff*

ff *in tempo Iº*

men than you? so touch it if you dare?.....

ff *ff in tempo Iº*

ad lib:

Here stands a,

colla voce. ad lib:

p

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Post? and around it there will ral - ly Men of i - ron, men of mus-cle men

Cres.

steel?..... From the bon-ny hills of Scotland from the peaceful English valley See

ad lib:

Meno Vivo.

I - rish rush to arms when trumpets peal,..... Here stands a Post? far

Meno Vivo. colla voce.

p

way the ships will see it All the sai-lor boys- will greet it with a cheer, Th

in tempo Iº

Cres.

f tenuto.

clear their decks for ac - tion to pro - tect it or to free it By

Cres. in tempo Iº

ff

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ff ad lib: rall.

George? and they will keep it ne - ver fear?.....

ad lib:

Grande ad lib:

Here stands a Post? come! be_hold it and Be_ware Here stands a Post? 'tis a

colla voce.

p

Cres.

sig_nal not a snare? Here stands a Post? yes? but who has put it there? Why better

colla voce.

men than you? So touch it if you dare?.....

ad lib:

Here stands a

colla voce. ad lib:

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Post? we can spare our boys for battle, And our part_ing cheers they'll answer with

Cres. *ff*

smile, For they'll know whilst they are fighting midst the cannon's roar and rat_tle That

Cres.

f *rall.* *dolce.*

Vol_un_teers will guard their little isle,..... Here stands a Post? where

rall. poco. *meno vivo colla voce.* *p*

p

ancestors have placed it, As a gift for sons their children and their wives, In

in tempo 1o *Cres.* *tenuto.* *ff*

sun_ny days of peace no deed of cow_ard_ice dis_graced it, So

in tempo 1o

Cres. *ff*

H & C. 1940.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ff *rall*

war we will pro - tect it with our lives

ad lib:

Grande ad lib:

Here stands a Post? come! be - hold it and *Be - ware*

Grande colla voce.

Here stands a Post? 'tis a sig - nal not a snare?

Cres. *parlante.* *f*

Here stands a Post? yes! but who has placed it there? Why better

Cres.

ad lib: *ff*

men than you, So touch it if you dare?.....

ff *ff* *ff*

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HOPWOOD & CREW'S NEW COMIC SONGS (HALF PRICE & POST FR

THE TWO OBADIAHS. 4/-

Words and Music by H. P. LYSTE. Sung by J. L. TOOLE.

CHORUS.

Said the young O-ba-di-ah to the old O-ba-di-ah, I am dry, O-ba-di-ah, I am dry, I am dry, Said the old O-ba-di-ah, to the young O-ba-di-ah So am I O-ba-di-ah, so am I, so am I.

THE SAME OLD GAME. 3/-

Words and Music by J. B. GEOGHEGAN. Sung by SAM. TORR.

CHORUS.

Same old game, the same old game, I'd a spirit that the old one couldn't tame.... For it matter'd not to me how I suffer'd for the spree I would carry on the same old game.

OLD ADAM WAS FATHER OF ALL. 3/-

Words and Music by J. B. GEOGHEGAN. Sung by SAM. TORR.

CHORUS.

Then ne-ver despair tho' ye have not a share Of the riches that round you may fall.. But be to each other like sis-ter and brother For A-dam was fa--ther of all.

THE MAN IN THE MOON IS LOOKING, LOVE. 3/-

Words by T. S. LONSDALE. Sung by G. LEYBOURNE.

CHORUS.

The man in the moon is look-ing, love, He's winking, love, he's blinking, love, And each lit-tle star can tell where you are, The man in the moon is look-ing...

RAP, RAP, RAP, I'M MARRIED TO A MEDIUM. 3/-

Music by VINCENT DAVIES. Sung by G. H. MACDERMOTT.

CHORUS.

Rap, rap, rap, I'm mar-ried to a me-di-um Rap, rap, rap, the spirits ne-ver cease, Rap, rap, rap, my wife's a spirit medium And tho' ne'er out of spirits, I don't know a moments peace.

DON'T TAKE ANY NOTICE, IT ONLY THE BOY. 3/-

Words by T. S. LONSDALE. Sung by A. ROBERTS.

CHORUS.

Don't take a-ny notice it's on-ly my Nephew, Don't take a-ny notice he's in my employ, Don't take a-ny notice it's on-ly the *Nevvy*, Don't take a-ny notice it's on-ly the boy.

OH, YOU RIDICULOUS MAN. 3/-

Words and Music by P. SCHUTER. Sung by WILL RILEY.

CHORUS.

Oh, you ri-diculous man, how can you be so shy, Oh, you ri-diculous man you know as well as I, Oh, my you tickle me so I

DON'T MAKE A NOISE OR ELSE YOU'LL WAKE T

Music by G. W. HUNT. Sung by G. LEY

CHORUS.

Don't make a noise, or else you'll wake the Don't make a noise or else you'll wake the child, Don't make a you'll disturb the infant, I feel so awfully, awfully jolly I think

IF I WAS ONLY LONG ENOUGH.

Words by T. S. LONSDALE. Sung by A.

CHORUS.

If I was on-ly long enough a soldier I woul fight for my country and be reveng'd on she Then if a war broke never see me more But a-way yes a-way I'd go off to th

DID YOU EVER, NO I NEVER.

Words by J. F. Mc ARDLE. Music by CHARLES

CHORUS.

Did you e---ver, e---ver Things so ve--ry rum?..... No, I ne-ver did Since in the world I've come..

WHEN I WAS PRINCE OF PARADISE.

Words and Music by G. W. HUNT. Sung by G LE

CHORUS.

And I was the Prince of Pa--ra I was the Prince of Pa--ra-dise, Ev'-ry-one ev'-ry-thing nice, Just the place for me.

YOU'RE MORE THAN SEVEN.

Words and Music by J. H. LESTER. Sung by

CHORUS.

You can tell me how ma-ny beans go to ma one from twelve leaves just e-le-ven... But it's useless to ceive me old boy For I know that you're more than se

WHY DID SHE LEAVE HER JEREMIAH?

Words and Music by G. W. HUNT. Sung by G. L

CHORUS.

O why did she leave her Je--re- Why did she go without say-ing "a-dieu?" When troub look'd much high-er Is-n't it fun-ny what mo-ney

I DON'T KNOW YOU.

Words and Music by G. W. HUNT. Sung by FR

CHORUS.

I don't know you, I don't know know a lot of fellows But I don't know you. I don't k

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

"VERY SUSPICIOUS,"
OR
FAMILY JARS."



COMIC DUETT,

SUNG BY

MISS FANNY EDWARDS AND Mr HARRY CLIFTON,

AT HIS

POPULAR CONCERTS IN GREAT BRITAIN AND IRELAND.

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From the collections of Sydney Living Museums/Historic Houses Trust of NSW

"VERY SUSPICIOUS."

COMIC DUET.

Written by Mr. HARRY CLIFTON. Arranged by M. HOBSON.

MODERATO. *f*

HE. "AWFULLY JOLLY."

The first years of our matri_monial life, I con_ sider'd extremely de_licious, But

mf

lately my charming and du ti_ful wife, You ap_pear to be ve_ry sus_pi_cious; I

cannot walk out by my_self half a mile, Or dine with a few hear_ty fel_lows, But a

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SHE.

frown on your face takes the place of a smile, You've grown so excessively jea_lous. You were

HE.

fond of your home, Sir, and proud of your wife, And to wan_der was never am_bitious. But

late_ly there's nothing but trouble and strife, Since you've grown so very sus_pi_cious.

SHE. "UP IN A BALLOON."

HE.

Suspicious you say, no wonder indeed Your conduct's outrageous. Go on Ma'am proceed Your

SHE.

manners are charming and lady like quite, You may sneer as you please, Sir, but you know I'm right It's

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HE.

lucky my temper is e_ven and mild. Remarka_bly so, quite the style of a child, A

temper like yours, when your tongue is unfurl'd, Would make a man wish himself out of the world. Or

f

up in a bal_loon, Ma'am, up in a bal_ _loon... That's were I shall

f

wish my_self, Be_lieve me ve_ _ry soon... Up in a bal_loon, Ma'am,

Up in a bal_loon, I should get a lit_tle peace, if I was up in a bal_loon...

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"I'LL MEET THEE IN THE LANE."

SHE.

You promis'd to be home Sir, at six, to dine, Instead of that you come Sir, at

mp

HE.

ritard:

half past nine. Al__low me to explain love, And then you'll not complain love,

ritard

SHE.

Business me detain'd love, Till the clock struck nine. Not business Sir, but pleasure. The

home you once did treasure, You come to at your lei_sure, And

wish me to be__lieve That business could detain you till half past nine. If

ritard.

tempo.

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that is your excuse Sir, I must de_cline To hear an_other word Sir, Such

HE.

quibbles are absurd Sir. Why cannot I convince this wife of mine!

"NORRIBLE TALE."

HE.

I've often heard it said and sung That men and women, old and young, If e'er convinc'd against their will

p

Were of the same o_pinion still: And as I can't tonight, forsooth Convince my wife I

ff

speak the truth, A simple plan I will essay, To drive some jealous thoughts a_way.

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"BEAR IT LIKE A MAN."



"TOMMY DODD."

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Champagne supper. just for five, Al_tho' the number's odd _ There's Fred and Charley,

(Jones dont play) Yours tru_ly, Tommy Dodd. I know, Sir, what detains you now, It's

Tommy Dodd, Tommy Dodd, Pret_ty business you'll al_low, Tommy Dodd,

ff *mf*

HE.

Tommy Dodd. Who he is I'd like to know, He's Tommy Dodd, Tommy Dodd, A

ff

3

glorious fel__low in a row, Hur_rah for Tommy Dodd!

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"HUNKY DORUM."

SHE. HE. SHE.

A specimen you of a fami_ly man, Hun_ky Do_rum diddle_um day. You're

HE. SHE.

going to ruin as fast as you can. Hun_ky Do_rum diddle_um day. I'll

HE. SHE.

leave you Mr Willoughby Brown, Hun_ky Do_rum did_dle_um day. And

go to my Mother in Camden Town As sure as my name's MarthaBrown, I'll go to my mother in

HE.

Camden Town. As sure as your name's Martha Brown You can go to your Mother in Camden Town.

Very Suspicious.

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"MAGGIE MAY."

SHE.

May - hap you'll sometimes think of me, As with your friends you roam, And

pass a - way the hours so gay Far from your happy home.

"COME HOME FATHER."

HE.

Martha, dear Martha, pray list to me now; Its high time to finish my fun I

came home last night tho' you started a row, As soon as my day's work was done The

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let_ter you pick'd up was written by me In jest, just to tease you, so,

come And let us be friends and the whole world will see How

happy we can be at home At home, at home, at

f

home, ... How hap__py we can be at home

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"COME HOME FATHER."

HE.

Your face shall be co__ver'd with smiles, ... I shall

SHE.

Your face shall be co__ver'd with smiles, ... You will

mp

know then wheree'r I may roam, ... In spite of the frowns and the

know then wheree'r you may roam, ... In spite of the frowns and the

cares of the world, There's a smile wait_ing for me at home!

cares of the world, There's a smile wait_ing for you at home!

f

Very Suspicious "HAVE YOU SEEN THE GHOST?" COMIC SONG. H. CLIFTON. 3/. 7099

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Harry Hunter's Popular Comic & Motto Son

Cheerily Ever.

pital Buffo Song. Music by Frank Vernon... ... 3 0

Chorus.—Cheerily ever, let us endeavour
Bravely to follow where duty may call,
Joyfully living, helping and giving
Solace and comfort to those who may fall.

lty Peter Poppytop; or, It's very hard.

ves people perceive peculiar pleasure in perseveringly ing and persistently persecuting and punishing poor Peter. by Frank Vernon 3 0

Chorus.—People plague and pester Peter,
Pains upon poor Peter pop,
Pity persecuted Peter!
Pity Peter Poppytop!

Laughing Little Loo.

story of positive and comparative courtship which is quite Comparatively speaking, this song is positively super- Music by W. Vandervell 3 0

I soon found out she was a plum,
This daughter of the plumber,
Who said she'd have a tidy sum,
If she lived till the summer.

Keep a Good Heart.

s is a *good, hearty* motto song, with a melody thoroughly ing, by W. H. Brinkworth 3 0

rus.—Keep a good heart, and you'll have a good start,
Of those who weep and sigh; for to keep a good heart,
Is a brave man's part, so never say die—but try.

The Country Cousin—Ladies Version.

ody by Vincent Davies 3 0

And yet I feel I'm half inclined,
In spite of what poor me saw,
To change my mind, if I can find
A truer swain than Esau.

The Country Cousin Quadrilles.

Harry Hunter's Popular Songs. By Vincent Davies 4 0

The Country Cousin Valses.

Willem Vandervell. 4 0

Peter Perfect; or, I am so Good.

Is emphatically a *good* song, and, in these days of selfish- d deceit, it is quite refreshing to hear Mr. Peter Perfect tale of his own goodness. Music by Vincent Davies 3 0

Chorus.—I am so good I never would
Rob any dickey bird;
I'd rather go without my food
Than say a wicked word.

Take things as they are.

ass motto song with *taking* music by W. Vandervell 3 0

orus.—Let contentment be your rule,
And hope your guiding star,
Don't mourn your fate, but work and wait,
And take things as they are.

It hasn't happened yet.

popular topic song is not *amiss* but a great *hit*, and treats s which are going *on*, but have not come *off*. Music by linasi 3 0

But now I've come to man's estate,
I must say with regret,
I may turn out a wonder, but
It hasn't happened yet.

Little Joe.

s a broadly comical song, and one of the Author's great- sses. Little Joe is entirely devoid of all vulgarity, but e his *little jo-ke*. The song suits both dark and fair singers, y be appropriately sung either in evening dress or nigger Music by Vincent Davies 3 0

knew he had a brother Tom, who hit him on the pate,
he could tell a dollar from a willow-pattern plate.
great was the commotion round the little cabin door,
n first the little nigger found that two and two were four.

Merry Go Round; or, Gay as a Lark.

a new buffo song, showing how a man may be happy lay long and all the year round. Music by Vincent 3 0

.—The Seasons to me are a merry-go-round,
In Winter and Summer I sing;
In Autumn no happier man can be found,
And I'm gay as a lark in the Spring.

The Fancy Fair.

a first-class drawing-room comic song, being a *fancy* the Fair Arts, describing what you *fancy* and how you rein the *bard* shows how completely *barred* are the *gains* r-*gains*. We *venture* to *add* that each *ad-venture* is very d that the song, being specially adapted for singing in dress, is sure to please. Music by Vincent Davies. 3 0

ered unspectingly, had scarcely passed the door,
one young lady, smilingly, said Sir, we've met before.
n't appeal in vain to you to spend some trifling sum

The Mazy Dance; or, The Girl from France.

This tale of adventures at a masquerade is written in a thoroughly new and amusing style, and pleases everybody. Music by Vincent Davies 3 0

Chorus.—Dance, boys, dance, thread the mazy dance,
I think it is the thing, boys, to wed a girl from France;
For time is on the wing, and happiness will bring,
If we only laugh and sing, boys, and thread the mazy dance.

Beau Belles.

This is quite a novelty in comic songs, showing, as it does, how the *belles* advise every *belle* to *tie* a *beau*, and every *beau* to *tie* a *knot*, thus settling a very *knot-tie* question. Music by Frank Vernon 3 0

Chorus.—Beau belles and belle beaux, that's the way the bell goes,
Ladies never sell beaux, when they're very swell beaux,
When they're *out at elbows*, they know *how to tell beaux*,
Beau bells and belle beaux, that's the way the bell goes.

Jolly Good-Humour.

This is a new buffo song, with a remarkably bold and sparkling melody by Vincent Davies, and sure to become a favorite 3 0

Chorus.—Jolly good humour! Merry good humour!
Sturdy old friend to the great and the small,
Let him attend us,
He will defend us,
He will befriend us whatever befall.

Poor and Gay; or, It might have been Worse.

A capital motto song, which suits all audiences. Music by Vincent Davies 3 0

Chorus.—I'll be jolly and say I'm poor, but I'm gay,
And my heart is as light as my purse;
For whatever my lot, it surely is not
So bad but it might have been worse.

Poetry and Prose.

This song will be found, on perusal, to prove that poetry and prose are not as like as two P's. Music by W. Vandervell 3 0

The gay recruit with ribbons streaming, and valour in his breast,
Of battle and of victory dreaming, thinks a soldier blest,
Right valiantly he fights, but he returns with timber toes,
And finds that glory's Poetry, but wooden legs are Prose.

Hussi-Bussi-Kissy-Kussy; or, Two horse omnibus—take a cup of tea.

Music by Frank Vernon 3 0

Chorus.—Two-horse omnibus—Take a cup of tea,
Three-horse omnibus—Happy we shall be,
Four-horse omnibus—Sit upon my knee,
Hussi-Bussi-Kissy-Kussy, will you marry me?

If you see Lucy, let me know; or, Send me word by the first Balloon.

A lunar lyric. Music by Vincent Davies 3 0

Chorus.—If you see Lucy, tell that girl I'm coming by and by,
I'm going to mount the mountains, and I'm going to sky the sky,
So when you see me in the moon, playing the old banjo,
Just send me word by the first balloon if you see Lucy Crow.

A Fiddler went to St. Petersburg; or, The Sailor Prince's Wedding.

Music by Frank Vernon 3 0

Chorus.—In spite of snow and iceberg, went the Duke of Edinburgh,
Right away to Petersburg, to get his wedding fixed;
So every one a sonnet sings or something else upon it sings,
And fiddle strings and bonnet strings have all got mixed.

Kiss and be friends; or, Zum-a-zum-zum.

A very pretty and taking song with a quaint and catching chorus, in which the singer *expresses* and cannot *repress* a desire to *press* the lips, but as soon as he has *pressed* them is ready to *re-press* immediately. Music by Vincent Davies ... 3 0

Chorus.—Zum-a-Zum-Zum, (*imitate 3 kisses to the music*)
Kiss and be friends, Miss Mary White, or I shall go distracted quite,
Kiss and be friends, Miss Mary White, and name the happy day.

Johnny will you come along now? or, Yoo-kah, Doo-kah day.

A first-rate Nigger Song, sure to be popular. Music by Vincent Davies 3 0

Chorus.—Oh! Johnny will you come along now?
Or Johnny will you wait for awhile?
Will you come along John with a big boot on;
Or Johnny will you wait for awhile?

Poor little Sue, the Quadroon.

A pathetic plantation Ballad. Music by Alfred Lee ... 3 0

She had scarcely a trace of the down-trodden race
In her features so kindly and bright,
And her form was as perfect in womanly grace
As the beauties whose parents were white.

Do you know Juno Jenkins? or, Say Yes! or No! before you go.

A new comic love Song. Music by Vincent Davies ... 3 0

Do you know Juno Jenkins,
The girl I love so much?
Her nose is rather Grecian.

Sally Wade's choice.

A dry sea Song. A very funny story, showing a of choosing a husband. Music by Alfred Lee ...

Then said Sally, "Here's a deadlock,
I can't marry all of you;
Either one I'll take in wedlock,
But a dozen doesn't do."

The Doctor says I'm not to be wor

A most amusing serio-comic Song. Music Vernon

Part of last verse—
For should you Encore! I'm flattered I'm sure
Though of course I don't mean to be hurrie
If I get no applause, I shall say its because
You're aware that I'm not to be worried.

The Briton.

A new Patriotic Song. Music by Frank Vernon

Chorus.—Then here's to the Briton where'er he may be,
At home or abroad, by land or by sea,
When work's to be done, or a battle's to be won,
The Briton is the man for the front, boys.

Miss Louisie-Anna; or, The Black Dia

A new plantation refrain. Music by Frank Vernon

Chorus.—Her right eye is a diamond black,
Her left eye is another,
And dey look straight across her nose
A winkin' at each other.

Samuel the Great; or, The Nigger S

An extravagant and laughable character Song. S great success by Frank Seymour of Harry Hunter's M Minstrels. Music by Vincent Davies

Chorus.—Oh! yes it's Sam
I guess it am,
It's Samuel the nigger Swell,
It's Samuel the Great.

Cadging I roam.

A Parody on Driven from Home

Chorus.—The play on my features is pulling the strng
As I dolefully sing with my arm in a sling;
When unpleasant questions are asked, people
I'm *Deaf* as a post, but its only a *Blind*.

The sun was shining on the snow

A New Ballad

The sun was shining on the snow
One winter morning early,
And cheering were the sunbeams, though
The wind was keen and surly.

Sweetest, Good Night!

A New Ballad

And linked together we walked the lane,
Telling our story of love again,
Till, nearing the cottage so neat and white,
She murmured, my darling! good night! good ni

Poor Thing!

An eccentric Banjo Song...

He said my duck! I admire your pluck;
But she replied, poor thing,
It's very hard luck for a pretty little duck
To have neither a leg nor a wing,
Poor thing.

Ebenezer Petersneezer; or, Julius Cæs Pompey Green.

A most amusing Comic Song

Chorus.—Oh! Julius Cæsar Pompey Green!
He wore a jacket of velveteen,
Ebenezer Petersneezer
Julius Cæsar Pompey Green.

Saucy Sambo; or There was a saucy Ni

Music by Alfred Lee

His name was Saucy Sambo,
He used to eeat the Tambo,
Sambo we know, Banjoline,
Tamborino, Sambo.

The Nigger Chinee; or, His pigtail woul grow.

Music by G. W. Hunt

Chorus.—Ting, Tang, Ting-a-ring-a-ring-ting,
Ching, Chang, Chooraloo,
Wang! Wang! Widdy-widdy-wing-king,
Chin! Chin! Foo-choo-foo.

The Laughing Nigger.

Sung by Walter Howard

I went to the Zoo one Sunday,
The animals were glad, I'm sure,

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Miss Fuller

SUNG AT THE PRINCIPAL CONCERTS BY THE PRINCIPAL SINGERS.

THE BEGGAR GIRL,

Admired Song,

MUSIC COMPOSED BY

STORACE,

SUNG WITH GREAT APPLAUSE BY

MADME. ANNA BISHOP.

LONDON

PUBLISHED BY C. SHEARD, MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN.

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Nº 5119, MUSICAL BOUQUET.

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THE BEGGAR GIRL.

Arranged by T. WESTROP.

ANDANTE.
GRAZIOSO.

mp

1. O - ver the moun-tains and o - - ver the moor
2. Call me not la - - zy-back, beg - gar, and bold e-nough.

p

Hun - gry and bare-foot I wan - der for-lorn, My fa - ther is dead and my
Fair would I learn both to knit and to sow, I've two lit - tle bro-thers at

mo - ther is poor, And she grieves for the days that will ne - ver re-turn.
home when they're old e-nough, They will - ork hard for the gift you be-stow.

mp

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Pi _ ty kind gen_tle_men Friends of hu_ma_ni_ty

p

rall: *a tempo.*

Cold blows the wind and the night's com_ing on Give me some food for my

Mo_ther, for char_ i _ ty, Give me some food and then I will be gone.

Third Verse.

Think while you re_ _vel so

p

care_less and free So_ cure from the wind and well clothed and fed, Should

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for_tune so change, how hard it would be To beg at a door for a

mor_sel of bread. Pi_ty kind gen_tle_men

mp *p*

rall:

Friends of hu_ma_ni_ty, Cold blows the wind and the night's com_ing on,

a tempo.

Give me some food for my mo_ther and char_i_ty, Give me some food and then

I will be gone.

mp

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Miss M. M.

Nº1, SONG.

Nº2, VOCAL DUET.

SWEET HOME,

Ballad,

B·Y

W. T. WRIGHTON.

ENT. STA. HALL.

PRICE 3/-

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SWEET WARBLER OF THE WILDWOOD.	3/-
SOOTHING WORDS.	2/6
SLEEP GENTLE SLEEP.	2/-

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From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Miss Miller

SWEET HOME.

№ 1.

COMPOSED BY
W. T. WRIGHTON.

1847.

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Solo 1º
piu mosso.

There how charm'd the sense of hear..ing

Solo 2º

There, where love is

mf

All the world is not so cheer. ing As

dim:

so en..dear..ing! All the world is not so cheer. ing As

dim:

e rall:

Home! Sweet

a tempo.

Home! The dear...est spot of Earth to me Is

e rall:

Home! Sweet

a tempo.

Home! The dear...est spot of Earth to me Is

1847.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Home!... Sweet Home! The fai.....ry land I long to see Is

Home!... Sweet Home! The fai.....ry land I long to see Is

ad lib:

Home!... Sweet Home! I've

Home!... Sweet Home! I've

taught my heart the way... to prize, My Home!.. Sweet Home! I've

taught my heart the way... to prize, My Home!.. Sweet Home! I've

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

learn'd to look with lovers eyes On Home!... Sweet Home!

learn'd to look with lovers eyes On Home!... Sweet Home!

Solo 1º

piu mosso.

There, where vows are tru.....ly plight..ed!

Solo 2º

There, where hearts are

mf

All the world be....sides I've slight.ed For

so u....ni..ted! All the world be....sides I've slight.ed For

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

dim: e rall: *a tempo.*

Home! Sweet Home! The dear. est spot of

dim: e rall: *a tempo.*

Home! Sweet Home! The dear. . . . est spot of

earth to me Is Home ! . . . Sweet Home! The

earth to me Is Home! . . . Sweet Home! The

ad lib:

fai. ry land I long. . . . to see Is Home! . . . Sweet Home!

fai. ry land I long. . . . to see Is Home! . . . Sweet Home!

1847.

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LIST OF

SIGNOR PINSUTI'S

Popular Compositions.

BEATRICE.

...ante. (MEZZO SOPRANO.) Price 3/-



Tanto gentile, e tanto onesta pare
La donna mia, quand' Ella altrui saluta
Ch' ogni lingua divien tremando muta,
E gli occhi non ardiscon di guardare.
Ella sen và, sentendosi laudare,
Benignamente d'umiltà vestuta:
E par che sia una cosa venuta
Di cielo in terra a miracol mostrare.

Mostrasi sì piacente a chi la mira,
Che dà per gli occhi una dolcezza al core,
Che' ntender non la può, chi non la prova:
E par, che dalla sua labbia si muova,
Un spirito soave, e pien d'amore,
Che và dicendo all' animo: sospira.

I LOVE MY LOVE.

harles Mackay. (MEZZO SOPRANO & CONTRALTO.) Price 4/-



ALSO IN B♭.

What is the meaning of the song,
That rings so clear and loud,
Thou nightingale amid the copse,
Thou lark above the cloud?
What says thy song, thou joyous thrush,
Up in the Walnut tree.
I love my love, I love my love,
Because I know my love loves me.

What is the meaning of thy thought,
O maiden fair and young,
There is such pleasure in thine eyes,
Such music on thy tongue;
There is such glory on thy face,
What can the meaning be.

O happy words at beauty's feet,
We sing them ere our prime,
And when the early summer's past,
And care comes on with time;
Still be it ours, in cares despite,
To join in chorus free.

LOVE WILL SHINE ALL THROUGH.

om "The Afterglow." (CONTRALTO.) Price 3/-



Trickles fast the April show'r
Like the maiden's tear,
In the tardy trysting hour
And no lover near.

Joy, be-sure, will soon return,
See, out shines the sun!

Earth will bloom, and cheeks will burn
With blushes many a one.

Heaven will bless the happy glow,
So the heart be true,
Sun and show'r may flit and flow,
Love will shine all through.

MAIDEN'S FLOWER SONG.

om "The Afterglow." (MEZZO SOPRANO.) Price 3/-



All day I wear a flowery crown,
Flow'rs, only flow'rs;
At night by flow'rs I lay me down;
Oh, the sunny hours!
Breath of angels, hue's of heaven,
Surely to the flow'rs are given,
Bring more flow'rs, bring more flow'rs!

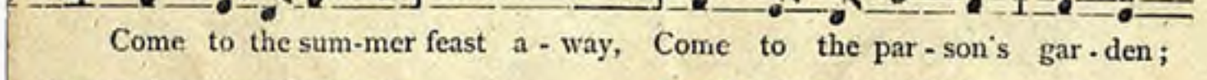
Now my head is golden gay,
Flow'rs, only flow'rs;
Soon it will be shot with grey;
Oh, the sunny hours!

Little skills the changing hair,
Grieving never cured a care;
Bring more flow'rs, bring more flow'rs!

Tell me not that I must go,
Flow'rs only flow'rs;
When the flow'rs no longer blow;
Oh, the sunny hours!
For the soul will shine on high,
Crown'd with star-flow'rs in the sky;
Bring more flow'rs, bring more flow'rs!

THE CHILDRENS SONG.

an Ingelow. (MEZZO SOPRANO OR CONTRALTO.) Price 3/-



Come to the summer feast away,
Come to the parson's garden;
Come in and see the children play,
Clerk, Sexton and Churchwarden.
Here's some in smocks and some in frocks,
And some with pretty braided locks
And some to comb whose hair like shocks
The task would be a hard one.

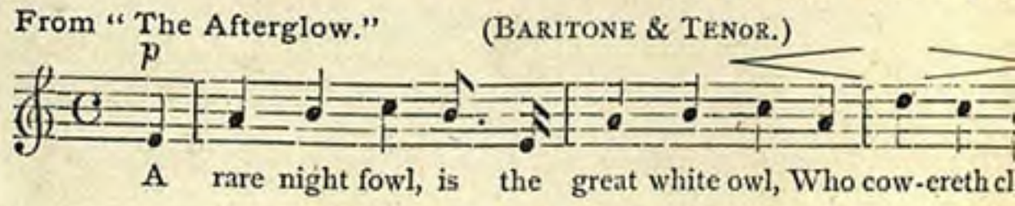
Come every little lad and lass,
The happy sun won't blind us;
The tedded hay is on the grass,
Let's hide, and try who'll find us;
Or join a ring, and dance and sing,
'Tis I am queen and you are king,
They're cricketing, cricketing like any thing,
Upon the field behind us.

But hark! the merry tinkling sound
Now calls us to table,
Where tea and cake, and bun abound,
On trestles stout and stable;
No longer slow as little slugs,
Away they run with cups and mugs,
And small ones too, with lugs and tugs,
As fast as they are able.

Thus skips away the afternoon,
'Mid frolics without measure;
And evening shadows fall too soon,
When daylight is a treasure.
Yet still there's fun, away they run,
To eat more butter, bread and bun,
Then sing a hymn when all is done,
And thank God for their pleasure.

THE OWL. (Sung by Mr. Santley.)

From "The Afterglow." (BARITONE & TENOR.)



ALSO IN G MINOR.

A rare night fowl, is the great white owl,
Who cowereth close all day,
But hoots his tune to the stars and moon,
And the mist of twilight grey.

It makes us creep to see him sweep
Like a ghostly cherubim,
Oh! such is shown on the carv'd gravestone:
Winged head and never a limb.

He'll crouch for an hour on the bleak old tower,
And twit the bells so dumb,
With their black mouths wide and tongues fast tied,
Till clerk and sexton come.

And many a time on the long arr
Which smites my window pane
In the cold blue night when the c
I hear his wild refrain.

He has held a carouse on the plu
And the soul in his crop swells
So he purrs to the stars of his lov
And glares with his yellow eye.

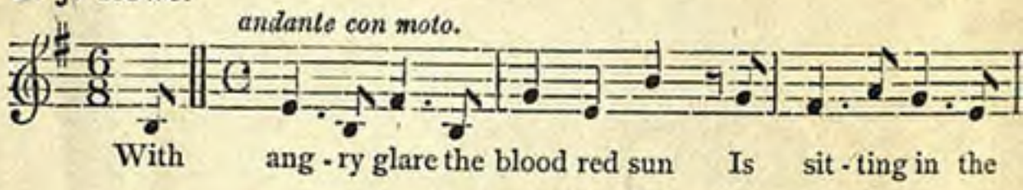
But the maids declare 'tis a spiri
A-calling the soul away;
When the yard dog howls to the
Oh, then it is best to pray.

THE RAFT. (Sung by Signor Foli.)

(SOPRANO OR TENOR, CONTRALTO OR BASS.)

C. J. Rowe.

andante con moto.



ALSO IN G MINOR.

With angry glare the blood red sun
Is sitting in the distant west,
Gilding the fierce devouring waves
That madly toss in their unrest.

There, in their midst an ocean waif,
'Mid all that wilderness of sea,
Labours the raft God's aid alone,
Can save that crew of misery.

See! as she rolls and dips to meet each wave,
Her living freight recoiling, dreads a grave;
Crouching for warmth, together, there they lie,
Mother and child so young, so fair to die.

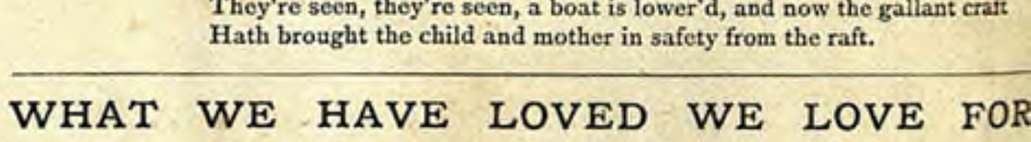
Hark! what sound is that which greets the mother's ear,
Like to an angel's voice to tell her help is near!
'Tis-'tis an angel's voice that soundeth o'er the deep,
Listen! 'tis her child, softly singing in her sleep.

Father above! who oft hath said, Thou'lt hear a little child,
O save, O save us from this angry sea, O stay, O stay this tempest wild;
Protect us through this stormy night and calm, and calm the raging sea,
But if 'tis better in Thy sight, then take us home to Thee.

The morn rose clear—no sign of storm or gale!
What do they see ahead? it is—it is a sail!
They're seen, they're seen, a boat is lower'd, and now the gallant craft
Hath brought the child and mother in safety from the raft.

WHAT WE HAVE LOVED WE LOVE FOR

From "The Afterglow." (CONTRALTO.)



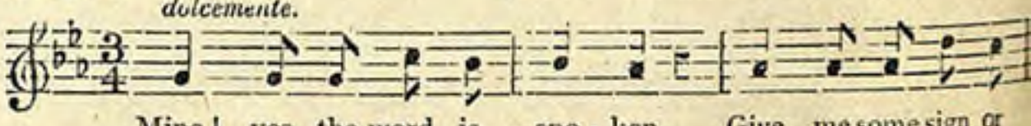
Oh, what we have loved we love for ever,
And its life is the light of these lower ways;
It flows thro' the heart like a singing river,
It swells with the tears of darker days,
But fills all the past with golden haze;
Oh, what we have loved we love for ever.

And what from our love this love
Afar from the earth and its evil
It dwells in the glorious light of i
It swells with all spirits pure on
Waiting to clasp our hearts wh
Oh, what we have loved we love

WILT THOU BE MINE.

Dr. J. E. Carpenter. (MEZZO SOPRANO)

dolcemente.



Mine! yes, the word is spoken,
Give me some sign or token,
I may dare to lift mine eyes to thine.
Stars, tho' they beam above me,
Look down and seem to love me,
I gaze on thee, and look from earth to heav'n,
And say, "Wilt thou be mine?"
Had I riches and power, on thee my wealth I'd shower,

O er all on earth,
Proudly I'd make thee shine!
I can but give thee this poor heart,
Wilt thou give thine?
Oh, take it to thy keeping,
'Tis not unworthy thine,
Or it must break!
Oh! say thou wilt be mine!

LONDON:
JOSEPH WILLIAMS, 24, Berners Street W & 123 Cheapside E

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE BARBER'S APPRENTICE BOY.



WRITTEN AND COMPOSED
BY
GEORGE LEYBOURNE.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE BARBER'S APPRENTICE BOY.

MODERATO.

mf *Cres:*

Of Wil_liam Brown of Horse_ley_down, The Barber's Ap_pren_tice Boy; I

p

now will sing a tra_ge_dy Of this hi_bi_ty ho_be_ty hoy. Ah!

fool_ish lad, he fell in love With the cook, but she was coy; And

Cres: *f* *Dim.*

turn'd her nose up with dis_dain At the Barber's Ap_pren_tice Boy.

Cres: *f* *Dim.*

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE BARBER'S APPRENTICE BOY.

1

Of William Brown of Horselydown,
The Barber's Apprentice boy;
I now will sing a tragedy,
Of this hibity hobety hoy:
Ah! foolish lad, he fell in love,
With the cook, but she was coy;
And turned her nose up with disdain,
At the Barber's Apprentice boy.

CHORUS. Then Hokey Pokey Winkey wum,
It did the mind destroy:
Of William Brown of Horseleydown,
The Barber's Apprentice boy.

2

Now love so run in William's head,
Mark what he did, instead -
Of shaving hair off people's chins,
He'd lather and shave their head;
In place of oil to grease his hair,
It's no more strange than true -
His wig it stood up on end,
For he oil'd his hair with glue.

CHORUS.

3

Said he, my love, my love is strong,
I love you night and day;
Than cease to love, I wish my love -
That I might turn to clay.
The moon and stars shall tumble down,
And fleas shall me annoy:
If ever you hear a word untrue -
From the Barber's Apprentice boy.

CHORUS.

4

The lamplighter that lit the lamp,
That hung in front of the house:
Would open the bed-room window,
And creep in like a mouse;
To court the cook who every night,
In the kitchen would coax him down;
She lov'd this man and not William Brown,
The Barber's Apprentice boy.

CHORUS. Hokey Pokey Winkey wum,
I will myself destroy,
Cried William Brown of Horseleydown,
The Barber's Apprentice boy.

5

Said William Brown, "I won't stand this,"
So he rushed down on the cook;
He stabbed her with the barber's pole,
Then from the shop he took, -
A pound of candles in a bunch,
Then opened his mouth so wide:
He swallowed the lot, then heav'd a sigh,
Sang two or three songs and died.

CHORUS. Then Hokey Pokey Winkey wum,
He did himself destroy;
And that's the end of the faithless cook,
And the Barber's Apprentice boy.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

CHORUS.

f

Then ho_____key, po_____key, win_____key wum, It

f

did the mind de____stroy Of Wil____liam Brown of

> *poco riten:*

> *poco riten:*

Horse____ley___down, The Barber's Ap_pren___tice boy.

Dim:

colla voce.

a tempo.

mf

Cres

f

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

EILEEN ALANNAH.

Written by **E. S. MARBLE.** Composed by **J. R. THOMAS.**







(H & R.8770)

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

seems years have lin - ger'd since last we did part, Ei - leen Alannah, the

pride of my heart! Oh darling lov'd one your dear smile I miss, My

lips seem to cling to that sweet parting kiss, Mavourneen thy dear face I

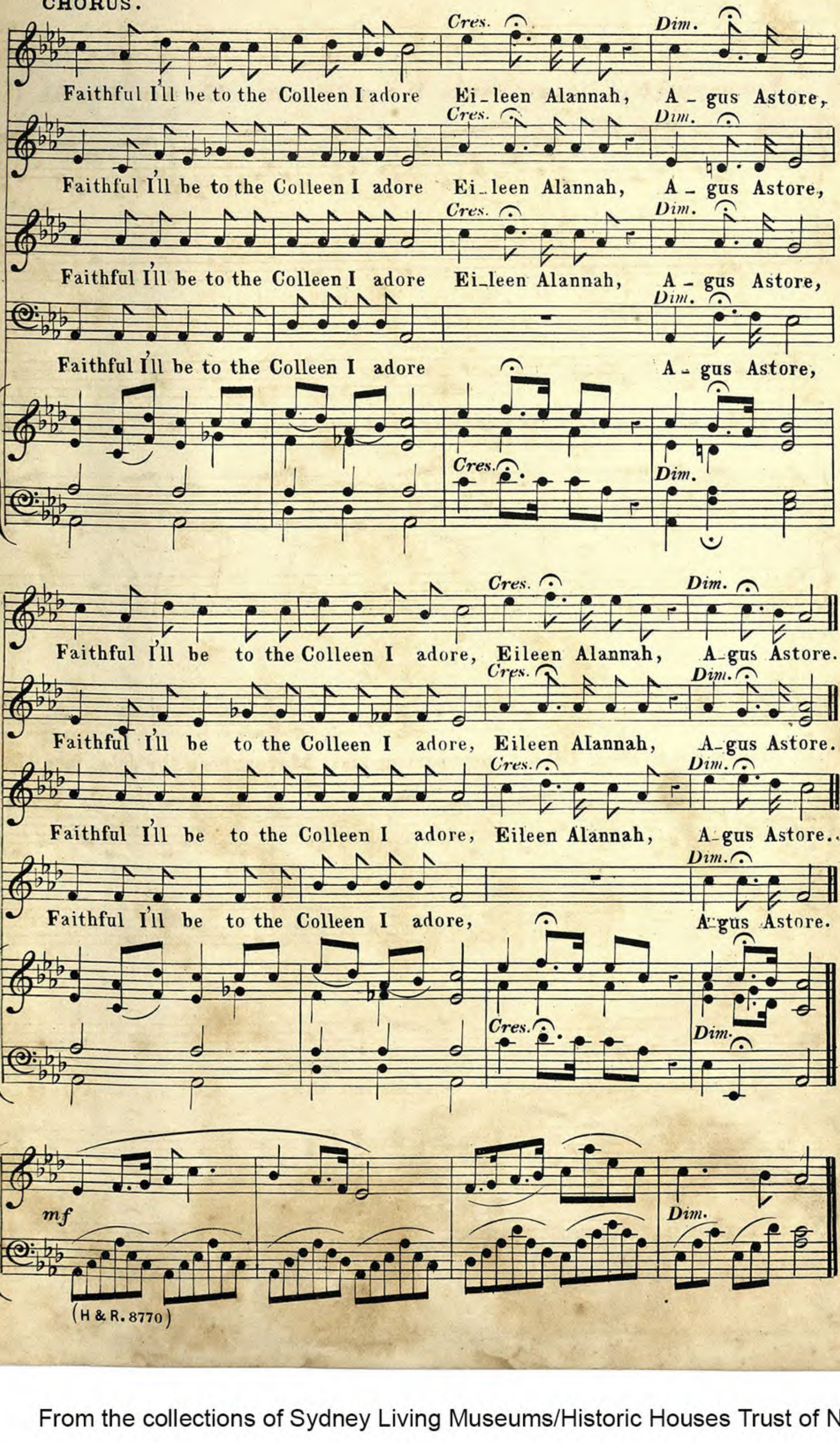
Cres. *Dim.*

see at the door, Ei - leen A - lan - nah, A - - gus Astore.

Cres. *Dim.*

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CHORUS.



From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Eileen Alannah, Ei-leen Astore, The ocean's blue wa--ters

wash by the shore Of that dear land of Shamrock, where thou doth abide;

Waiting the day when I'll call thee my bride, God bless you darling I

know you are true, True to the Boy who would die now for you, My

heart is now bleeding to it's innermost core. Eileen Alannah, Agus Astore.

Cres. Dim. Cres. Dim.

(H & R. 8770)

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

CHORUS.

Soon I'll be back to the Colleen I a-dore, Eileen Alannah, Agus Astore.

Soon I'll be back to the Colleen I a-dore, Eileen Alannah, Agus Astore.

Soon I'll be back to the Colleen I a-dore, Eileen Alannah, Agus Astore.

Soon I'll be back to the Colleen I a-dore, Agus Astore.

Soon I'll be back to the Colleen I a-dore, Ei-leen Alan-nah, A-gus Astore.

Soon I'll be back to the Colleen I a-dore, Ei-leen Alan-nah, A-gus Astore.

Soon I'll be back to the Colleen I a-dore, Ei-leen Alan-nah, A-gus Astore.

Soon I'll be back to the Colleen I a-dore, A-gus Astore.

mf

Printed by Hutchings & Romer, at their Wholesale Warehouse, 10 & 11, Little Marlborough St. Regent St.

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LIST OF SONGS WITH WORDS BY

FRANCES RIDLEY HAVERGAL.

		Music by
ONLY FOR ONE		RANDEGGER
IN THEE I TRUST		HANDEL
SING TO THE LITTLE CHILDREN		GABRIEL
AFTER		BODINGTON
I WAIT FOR THEE		BLUMENTHAL
BELLS ACROSS THE SNOW		GOUNOD
A WIFE'S LETTER		RANDEGGER
NATIONAL HYMN	*Choral*	ROSSINI
SONG OF THE TITANS	*Choral*	Do
FLOW, FLOW O RIVER SOFT AND FAIR		MATTEI
THERE IS MUSIC BY THE RIVER	*Part Song*	PINSUTI
FOR CHARITY		SANCHEZ
TREASURE TROVE		ROECKEL
HAST THOU A THOUGHT		ABT
ROSE OF ROSES		Do
SONG OF LOVE		Do
O FATHER PROTECT HIM		Do
MY MESSENGER		Do
THE CONFESSION		Do
THE YEOMAN'S HOME		PONIATOWSKI
A YEAR AGO		BLUMENTHAL
THE MOUNTAIN MAIDENS	(Cantata for Treble Voices)	ROMER
GOLDEN LAND		MATTEI

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GOLDEN HARPS	1
WORTHY THE LAMB	1
THE PRECIOUS BLOOD	1
ONE BY ONE. (Words by B.M. Author of Ezekiel.)	3

LONDON
PUBLISHED BY
HUTCHINGS & ROMER.
9. Conduit St: Regent St: W
Wholesale Warehouse 10 & 11, Little Marlborough St: Regent St:

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Mr. Fuller.

SUNG BY

MISS POOLE.



WHO'S THAT TAPPING AT THE GARDEN GATE.

SONG.

Composed by

S. W. NEW.

Ent. Sta. Hall.

Price 4/-

London;
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9, CONDUIT STREET, REGENT STREET,
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"THERE'S NO ONE THERE."

Sequel to "Who's that tapping at the Garden Gate." 3/-

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From the collections of Sydney Living Museums/Historic Houses Trust of NSW

"TAPPING AT THE GARDEN GATE."

WRITTEN BY J. LOKER.

COMPOSED BY S. W. NEW.



Words from the Family Herald Published by Permission.

(H&R. 1235)

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2

Who s that tapping at the gar__den gate? Tap, tap, tap_ping at the

p

gar__den gate? Ev__ry night I have heard of late

Somebo_dy tap_ping at the gar_den gate. What, you sly lit__tle

f

puss! dont know! Why do you blush and fal___ter so!

(H&R. 1235)

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Rall:

What are you look_ing for un_der the chair. The tap, tap tap_ping comes

Rall:

p Tempo.

not from there Ev'_ry night a_ _bout half past eight There's

p Tempo.

f

tap, tap tapping at the gar_den gate, Ev'ry night about half past eight there's

f

tap, tap tapping at the gar_den gate. 8va

Cres:

(H&R. 1235)

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Oh you sly lit_tle "Fox" you know, Fidgetting a__bout un__

p

__til you go, Drop'd the sugar spoon! Why there it lies; Bless the girl where

are your eyes. Were I a___ble to leave my chair

f

Soon would I find out who is there; Dont tell me you

(H&R. 1235)

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Rall:

think its the cat, Cats don't tap, tap, tap like that

Rall:

p *Tempo.*

Cats dont know when its half past eight, And come tap tap-ping at the

p *Tempo.*

gar - - - - den gate, Cats don't know when its half past eight, And

f

come tap tapping at the gar-den gate. 8va

Cres:

London: Printed by Hutchings & Romer, at their Wholesale Warehouse 10 & 11, Little Marlborough St. Regent St.

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SONGS RECENTLY PUBLISHED BY

HUTCHINGS & ROMER.

	HIGHEST NOTE.		s.	d.
Abbey bell	E.	*L. Paget*	3	0
At dusk	E♭.	*Virginia Gabriel*	4	0
After (Words by F. R. Havergal)	F.	*H. J. Bodington*	3	0
Angel and the child	F.	*Alice M. Smith*	3	0
An Angel in the flame	E or F.	*H. Fase*	4	0
A Soldier's life for me	E or G.	*V. Wallace*	3	0
A tree stands in the valley (In prayer land)	F.	*Taubert*	3	0
As sings the Nightingale	F or A.	*Ciro Pinsuti*	4	0
A thousand miles away	E or G.	*H. Fase*	3	0
A year ago	F♯.	*Blumenthal*	4	0
Balaclava	F♯.	*C. A. Macirone*	4	0
Bachelor's complaint	F or G.	*A. C. Bartrum*	4	0
Beneath the boughs	E♭.	*Virginia Gabriel*	4	0
Blackberry time	E.	*H. Fase*	3	0
Boa'sn's mate	E.	*Odoardo Barri*	4	0
Breast the wave (Sacred)	E.	*F. Ridley Havergal*	1	6
By the stream	E.	*F. Campana*	4	0
Childrens triumph	F.	*F. Ridley Havergal*	3	0
Confession, The	G.	*Franz Abt*	3	0
Custom of my Country	F.	*Strauss*	3	0
Dearest drink	G.	*Strauss*	3	0
Desert spring	F.	*E. Land*	3	0
Down in the dell	F♯.	*E. C. Purcell*	3	0
Doubt no more	E♭.	*Pieraccini*	3	0
Dreams	F.	*F. Hassè Hodges*	4	0
Do you remember	F.	*F. Godefroid*	3	0
Dew drop and the rose	F.	*Mazzoni*	3	0
Eileen Alannah	F.	*J. R. Thomas*	3	0
Everywhere the grass is springing	E♭.	*Blumenthal*	4	0
Emperor and the Piper	F.	*H. Fase*	3	0
Farewell? O farewell	E♭.	*Blumenthal*	3	0
Fishermaid's Evening Song	E.	*Odoardo Barri*	4	0
First Rose of Summer	E or F.	*F. Campana*	4	0
Follow me gaily	F.	*Ciro Pinsuti*	3	0
Gentle dew (Sacred)	E.	*Canon Havergal*	3	0
Golden harps (Sacred)	E♭.	*F. Ridley Havergal*	1	6
Golden land	E♭.	*Tito Mattei*	4	0
Happy as a wild bird	C & B♭.	*Ciro Pinsuti*	3	0
Hast thou a thought of the wanderer	E.	*Franz Abt*	3	0
Heavenly rest (Ruke in Hemmel)	E♭ & F.	*F. Chopin*	3	0
Happy though alone	E♭.	*F. Campana*	4	0
Heaven helps those who try to help themselves	F.	*H. Fase*	3	0
He that scattered Israel (Sacred)	D.	*John Francis Barnett*	4	0
I am the good shepherd (Sacred)	F.	*John Francis Barnett*	4	0
I have gone astray (Sacred)	F.	*John Francis Barnett*	4	0
Is there no balm in Gilead (Sacred)	E♭.	*R. Reynolds*	3	0
In the gloaming	D.	*Lady Arthur Hill*	4	0
Janitor John	E.	*H. Fase*	3	0
Katie, my Queen	F.	*J. L. Roeckel*	4	0

	HIGHEST NOTE.		s.	d.
Loves even song	F.	*Odoardo Barri*	4	0
Lost bark	D.	*C. Lüders*	3	0
Lord is my shepherd, The	F.	*John Francis Barnett*	4	0
Laughing song	F.	*Strauss*	3	0
Little Dove	F.	*Strauss*	3	0
Loved ones far away	F.	*J. R. Thomas*	3	0
Love is at the helm	E.	*J. R. Thomas*	3	0
May day morn	G & B♭.	*Arditi*	4	0
Maureen	E.	*J. F. Duggan*	4	0
Mountain flower	F.	*W. Ganz*	3	0
Maiden's winter song	F.	*J. L. Roeckel*	4	0
My boyish love	E.	*M. K. Lemon*	3	0
My love (I love my love)	F.	*Bessie Palmer*	4	0
My little fairy	E.	*Franz Abt*	3	0
My Messenger	F.	*Franz Abt*	3	0
My darling's dream	E.	*Virginia Gabriel*	4	0
O merry Zingarella	E.	*W. C. Levey*	3	0
On the water	F♯.	*Croshaw Johnson*	3	0
O Father, protect him	F.	*Franz Abt*	3	0
Oft in the twilight	F.	*J. R. Thomas*	3	0
Only a heart	D.	*Virginia Gabriel*	4	0
Only for Thee (Sacred)	E.	*F. Ridley Havergal*	1	6
O blue, blue swallow	F.	*J. L. Roeckel*	4	0
One face	E.	*R. F. Harvey*	3	0
Poland, how I love you	F.	*Strauss*	3	0
Precious blood of Jesus (Sacred)	D.	*F. Ridley Havergal*	1	6
Rose of roses	E.	*Franz Abt*	3	0
Return, sweet days	F.	*Franz Abt*	3	0
Sooner or later	E.	*Franz Abt*	3	0
Softly o'er the rippling waters	E.	*J. R. Thomas*	3	0
Some other day	F.	*Odoardo Barri*	4	0
Sapphires and Pearls	G.	*Pieraccini*	3	0
Some one to love		*J. R. Thomas*	3	0
Summer eve is gone	F.	*R. Hoar*	3	0
Shall I compare thee	F♯.	*R. Hoar*	3	0
Song of love	F.	*Franz Abt*	3	0
That's not the way at sea	E.	*F. Ridley Havergal*	4	0
The love that loves me true	F.	*R. F. Harvey*	3	0
To day we'll happy be	F.	*Strauss*	3	0
Thy spirit	C & E♭.	*Henry Smart*	3	0
The Sun shines	F or A.	*Ciro Pinsuti*	4	0
The trumpet call	E.	*F. Campana*	4	0
That song of time	F.	*J. R. Thomas*	3	0
Tell it out (Sacred)	E.	*F. Ridley Havergal*	1	6
Worthy the Lamb (Sacred)	E.	*F. Ridley Havergal*	1	6
When thou passeth (Sacred)	E.	*F. Ridley Havergal*	3	0
Weep not, O rose	E.	*F. Campana*	4	0
Wedding bells	E.	*A. Loder*	3	0
Wild flowers	F.	*Handel Gear*	3	0
When the light waves	F.	*J. R. Thomas*	3	0
Yeoman's Home	E♭.	*Prince Poniatowski*	3	0
Yes, many a time and oft'	E.	*F. Campana*	4	0

HUTCHINGS & ROMER, 9, Conduit Street, Regent Street.
Wholesale Warehouse: 10 & 11, Little Marlborough St., London, W.

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FAUST GALOP



BY

C. COOTE.

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FAUST GALOP.

C. COOTE.

12095. Faust Galop. COOTE.

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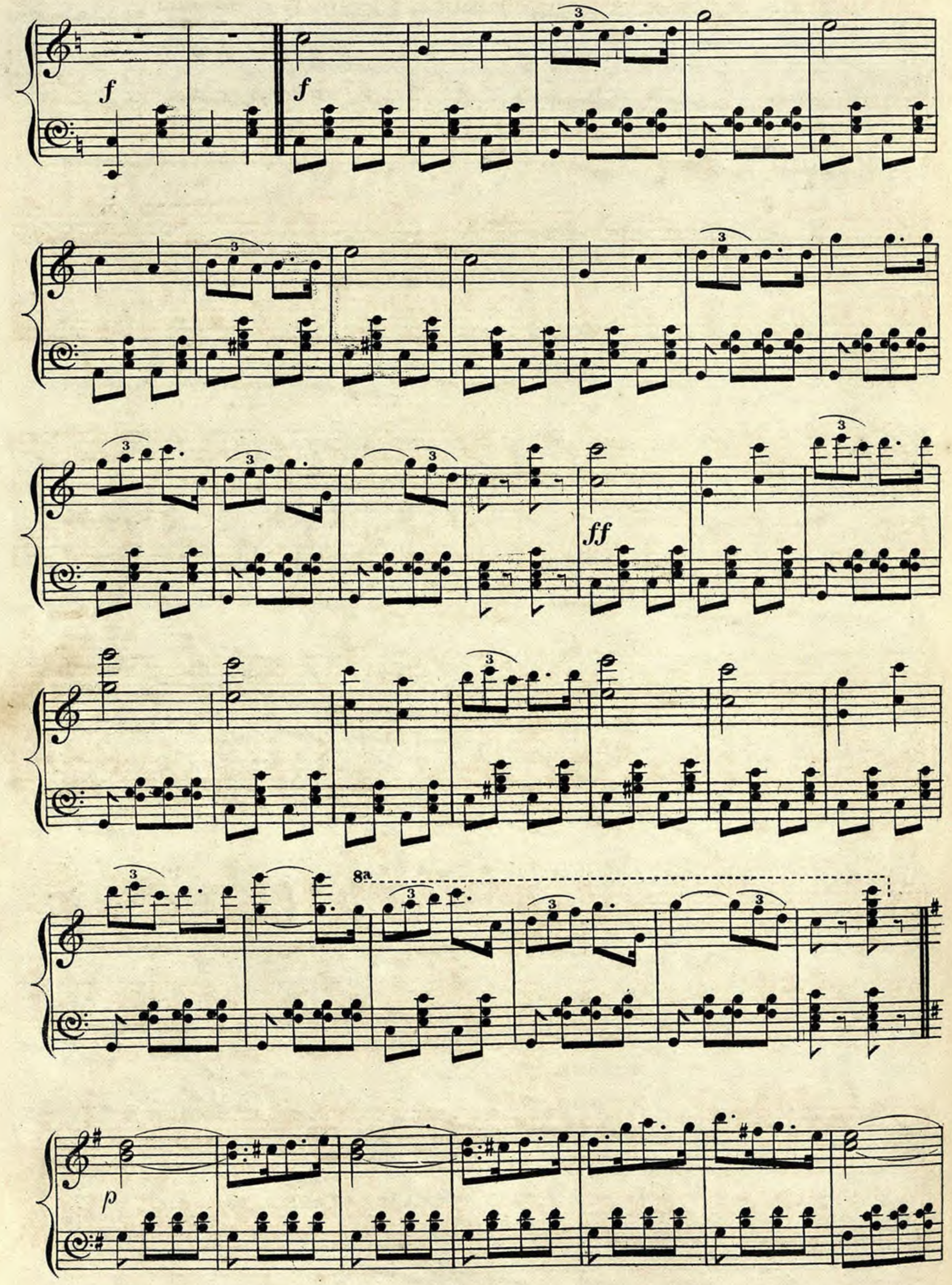








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From the collections of Sydney Living Museums/Historic Houses Trust of NSW

8a

8a

8a

ff

3

3

3

3

3

3

D.C. al 𝄋.

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CODA.

f *p*

ff

ff

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p

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- England.* Quadrille on favourite English Airs - 4 0
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- 4. The Mountain Daisy Waltz - - - 4 0

WALTZES AS PIANOFORTE SOLOS.

With an ad libitum ACCOMPANIMENT *for the* CORNET À PISTON.

- Amber Witch - 4 0
- Queen Topaze - 4 0
- Robin Hood - 4 0
- Lurline* - 4 0
- Kathleen Mavourneen 4 0
- Nelly Gray Waltz.* 4 0
- Victorine Waltz.* - 4 0
- Sultana Valse - 4 0
- Florimelle Valse - 4 0
- Hero and Leander Valse. *Illustrated* 4 0
- Perea Nena Valse - 4 0
- Queen of Hearts - 4 0
- The Rifle Corps - 4 0
- Macbeth (Verdi's).* *Illustrated in colors* 4 0
- Reigning Beauty,* do. 4 0
- Medora, ditto - 4 0
- Rosebud*. *Illustr.* 4 0
- Princess Louisa - 4 0
- The Seraph - 4 0
- Jessonda. *Illustrated* 4 0
- Joan of Arc - 4 0
- The Martha* - 4 0
- Luisa Miller* - 4 0
- Violante* *Illustrated* 4 0
- The Siren ditto 4 0
- The Sisters ditto 4 0
- Il Trovatore ditto 4 0
- The Queen's* ditto 4 0
- The Estelle ditto 4 0
- The Sibyl ditto 4 0
- L'Espagnole ditto 4 0
- Adeline Waltz ditto 4 0

WALTZES as PIANOFORTE SOLOS—continued.

- Queen of the Alps do. 4 0
- Prince of Prussia's *With Portrait* - 4 0
- La Traviata Valse* 4 0
- Angelina. *Illustrated* 4 0
- Mountain Daisy* do. 4 0
- The Star of France. *With Portrait* - 4 0
- Queen of Gipsies. *Illust. in colours* - 4 0
- Haunt of Fairies* do. 4 0
- Marietta ditto 4 0
- Le Bal Costumé do. 4 0
- Lily of the Valley* 4 0
- Albina - - 4 0
- The Regatta - 4 0
- La Coquette - 4 0
- The Peri* - 4 0
- La Belle Catherine. On *L'Etoile. Illus.* 4 0
- Fair Star* ditto 4 0
- The Serenade ditto 4 0
- The Gertrude ditto 4 0
- La Marquise ditto 4 0
- The Empress ditto 4 0
- Georgette*, ditto - 4 0
- Nymph of Wave* do. 4 0
- Rosalinda* ditto 4 0
- Chant d'Amour*, do. 4 0
- Héloise - - 4 0
- Queen of Roses†* - 4 0
- Flower of the Field* 4 0
- La Belle Suisse* - 4 0
- Geneviève* - 4 0
- Le Bouquet de Roses 4 0
- Les Clochettes - 4 0
- The Crystal Palace* 4 0
- The Dew Drop†* - 4 0
- Faust, Valse Diabolique†* - - 4 0
- Fairest of the Fair†* 4 0
- The Marien - 3 0
- Star of the Night* - 4 0
- The Princess Royal* 4 0
- The Emmeline* - 4 0
- The Margarita* - 4 0
- Queen of the Ball†* 4 0
- Set from *Le Tre Nozze* 3 0
- Fantaisie Valse sur les Motifs de Paquita 3 0

POLKAS as SOLOS for the PIANOFORTE.

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- Robin Hood Polka 3 0
- Lurline Polka - 3 0
- Queen Topaze Polka 3 0
- Rifle Corps Polka* 3 0
- Milanese Polka - 3 0
- Great Eastern Polka* 3 0
- Archer's Polka - 3 0
- West End Polka* - 3 0
- The Young Admiral *Portr. of P. Alfred* 3 0
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- Sardinian Polka* - 3 0
- The Circassian - 3 0
- The Scotch Polka* 3 0
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- The Lillian Polka.* *Beautifully Illustr.* 3 0
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- Amber Witch - 4 0
- Robin Hood - 4 0
- Lurline - - 4 0
- Nelly Gray - 4 0
- Victorine - 4 0
- Kathleen Mavourneen 4 0
- Sultana - - 4 0
- Florimelle - 4 0
- Hero and Leander 4 0
- Perea Nena - 4 0
- Queen of Hearts - 4 0
- The Rifle Corps - 4 0
- The Reigning Beauty 4 0
- Medora - - 4 0
- Rosebud - - 4 0
- The Princess Louisa 4 0
- The Seraph - 4 0
- Jessonda - 4 0
- Joan of Arc - 4 0
- The Martha Valse - 4 0
- Luisa Miller Valse - 4 0
- Violante Valse - 4 0
- The Siren - - 4 0
- The Sisters - 4 0
- Il Trovatore - 4 0
- The Queen's - 4 0
- The Estelle - 4 0
- The Sibyl - 4 0
- L'Espagnole - 4 0
- Adeline - - 4 0
- Queen of the Alps - 4 0
- Prince of Prussia's 4 0
- La Traviata - 4 0
- Angelina - - 4 0
- The Mountain Daisy 4 0
- Star of France - 4 0
- Queen of Gipsies - 4 0
- Haunt of the Fairies 4 0
- Marietta - - 4 0
- Le Bal Costumé - 4 0
- Lily of the Valley - 4 0
- Albina - - 4 0
- The Regatta - 4 0
- La Coquette - 4 0
- The Peri - - 4 0
- La Belle Catherine 4 0
- Fair Star - - 4 0
- The Serenade - 4 0
- The Gertrude - 4 0
- La Marquise - 4 0
- The Empress - 4 0
- Georgette - - 4 0
- Rosalinda - - 4 0
- Nymph of the Wave 4 0
- Le Chant d'Amour 4 0
- Héloise - - 4 0
- Queen of Roses - 4 0
- Flower of the Field 4 0
- Geneviève - 4 0
- Bouquet de Roses - 4 0
- La Belle Suisse - 4 0
- Dew Drop - - 4 0
- Faust - - 4 0
- Fairest of the Fair 4 0
- Star of the Night - 4 0
- Emmeline - 4 0
- Margarita - 4 0
- Queen of the Ball - 4 0

QUADRILLES AS DUETS.

- International (4 hands) 4 0
- La Normandie ditto 4 0
- Amber Witch (4 hands) 4 0
- Robin Hood. ditto 4 0
- Lurline ditto 4 0
- Queen Topaze ditto 4 0
- Stradella Quadrille do. 4 0
- Victorine ditto 4 0
- Campbell Minstrels' do 4 0
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QUADRILLES as DUETS—continued.

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- Italian Campaign, do. 4 0
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- Charlestown ditto 4 0
- Zurich ditto 4 0
- Macbeth ditto 4 0
- Giovanna d'Arco do. 4 0
- Luisa Miller ditto 4 0
- Martha ditto 4 0
- Oberon ditto 4 0
- Wedding Quadrille 4 0
- The Venice ditto 4 0
- Il Giuramento ditto 4 0
- Canton ditto 4 0
- Fra Diavolo ditto 4 0
- St. Petersburg ditto 4 0
- Marino Faliero ditto 4 0
- Court of St. James's do. 4 0
- Guillaume Tell ditto 4 0
- Rigoletto ditto 4 0
- Don Pasquale ditto 4 0
- Puritani ditto 4 0
- Prophète ditto 4 0
- L'Etoile du Nord do. 4 0
- Fontainebleau ditto 4 0
- Whittington ditto 4 0
- Bobbing Around do. 4 0
- La Traviata ditto 4 0
- Bonnie Dundee do. 4 0
- Geneva (4
- Trovatore
- Cinderella
- The Cock R
- Bomarsund
- Sebastopol
- Napoleon II
- The Norma
- The Huguen
- The Lucia
- L'Elisire
- Palermo
- England, N
- Edinburgh
- Ireland
- Constantino
- Il Lago Mag
- Como
- Paris
- Naples
- Grenada
- Cherbourg
- Heidelberg
- Le Pacha
- New Lancer
- Little Bo-Pe
- Lucrezia Bo
- Cameronian
- Topsy

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- The War Galop.* *Beautifully Illustr.* Solo a
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- The Lightning Galop* ditto - di
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- The Queen's Galop.†* (Third Edition) -
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- The Betly Redowa - - -
- The Paquita Redowa - -
- Napolitaine Tarantelle. *Illustrated in Colo*
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- Four Mazurkas, including D'Albert's Cellari

POLKAS AS DUETS.

- Amber Witch Polka 3 0
- Robin Hood Polka 3 0
- Lurline Polka - 3 0
- Queen Topaze Polka 3 0
- Rifle Corps Polka - 3 0
- Milanese Polka - 3 0
- Great Eastern Polka 3 0
- Archer's Polka - 3 0
- The West End Polka 3 0
- The Young Admiral 3 0
- Prince Albert's Polka 3 0
- The Club Polka 3 0
- The Martha Polka - 3 0
- Big Ben Polka - 3 0
- The French Polka - 3 0
- The Delhi Polka - 3 0
- The English Polka 3 0
- The Reapers Polka 3 0
- The Persian Polka 3 0
- The Chinese Polka 3 0
- The Soldiers' Polka 3 0
- The Coronation - 3 0
- The Savoyard Polka 3 0
- Princess Royal Polka 3 0
- La Traviata Polka - 3 0
- The Sardinian Polka 3 0
- The Circass
- The Scotch
- The Bacch
- The Anglo-I
- The Lillian
- The Rustic
- The Sultan's
- The Satory
- L'Innocence
- Floretta
- La Sentinell
- The Invitati
- King Pippin
- The Lady's
- The Garlan
- The Camp
- Holstein
- The Bride's
- The Linnet
- The Isabell
- The Junk
- The Bijou
- The Coquett
- The Helen
- The Bridal

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MUSICAL BOUQUET.

CHRISTY'S MINSTRELS



POPULAR SONGS

FOR THE

PIANO-FORTE,

WITH CHORUSES.

THE GRAVE OF LILLY DALE,

COMPOSED BY W. H. CURRIE.

THE CHRISTY MINSTRELS NEW SONGS.

Nº IN THE MUSICAL BOUQUET.		COMPOSER.	Nº IN THE MUSICAL BOUQUET.		COMPOSER.
1528,	GENTLY DOWN THE STREAM	NELSON KNEASS	1534,	DILLY BURN	W. B. HARVEY
1529,	HOLD YOUR HORSES	Dº	1535,	JOANNA SNOW	L. V. H. CROSBY
1530,	SEEING NELLY HOME	GILMORE	1536,	OUR OWN LAUGHING NELL	R. PERCY
1531,	HAPPY HAIDEE, OR DREAM ON TO-NIGHT	PIKE	1537,	EULALIE	S. C. FOSTER
1532,	GENTLE ALICE	H. AVERY	1538,	YO! YAH! YO! STRIKE THE OLD BANJO	CONVERSE
1533,	GRAVE OF LILLY DALE	W. H. CURRIE	1539,	FARE THEE WELL KITTY DEAR	G. F. WURZELL
1540,	ROSALIE THE PRAIRIE FLOWER	G. F. WURZELL	1541,	MINNIE MOORE	E. C. HOWE

*** The HOOP DE DOODEN QUADRILLES & POLKA, by W. H. MONTGOMERY, price 6d. each, arranged on the popular Airs sung by CHRISTY'S MINSTRELS, published exclusively in the MUSICAL BOUQUET

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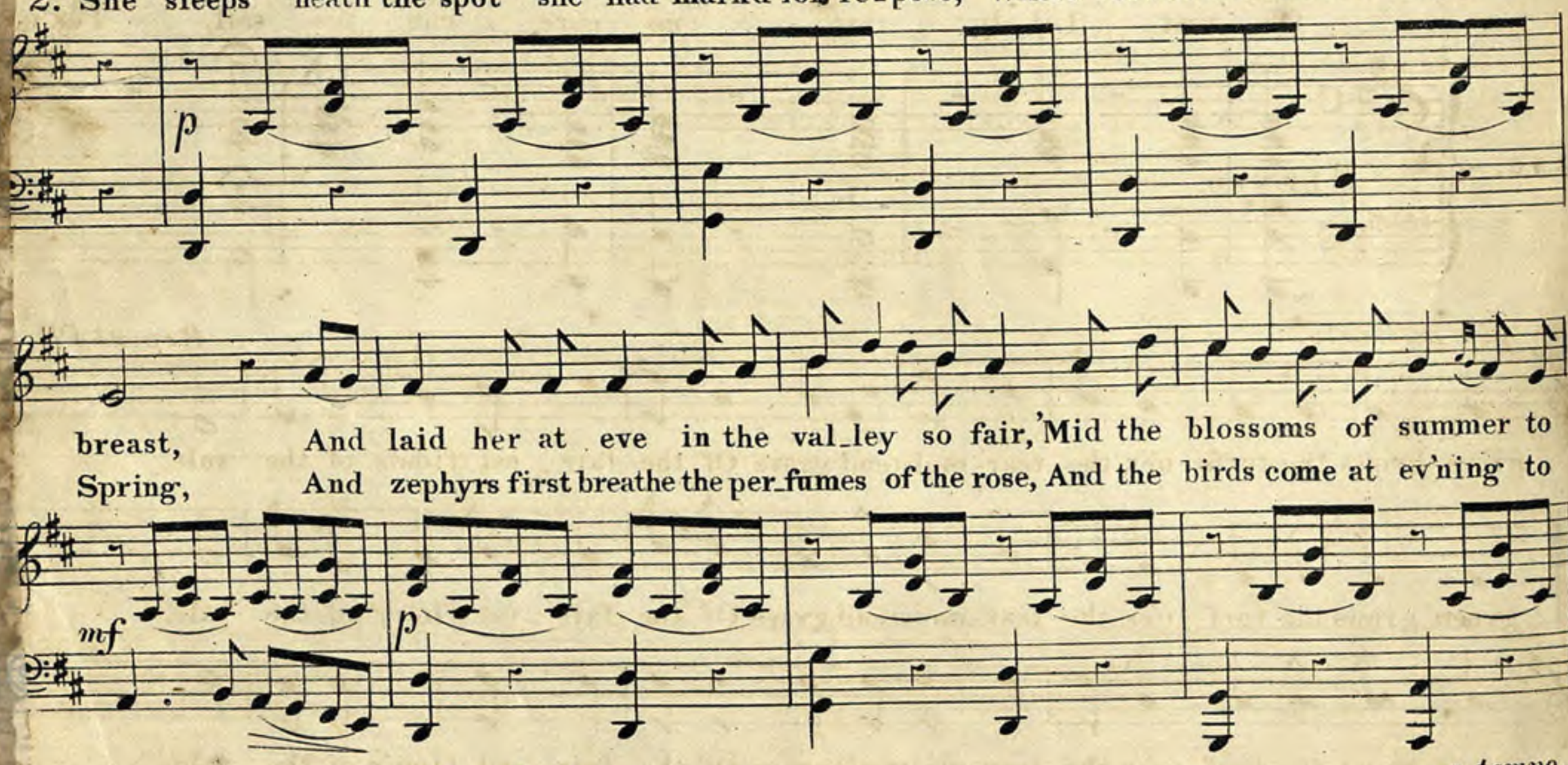
THE

GRAVE OF LILLY DALE.

W. H. CURRIE.



1. We smooth'd down the locks of her soft golden hair, And fol - - ded her hands on her breast,
2. She sleeps 'neath the spot she had mark'd for re-pose, Where flow'rs soonest blos - - som in Spring,



And laid her at eve in the val-ley so fair, 'Mid the blossoms of summer to
And zephyrs first breathe the per-fumes of the rose, And the birds come at ev'ning to



rest. Oh, rest Lilly rest, no care can as - sail, For
sing. Oh, rest Lilly rest, no care can as - sail, For

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green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.
green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.

a tempo.

CHORUS. LENTO.

TREBLE. Oh, rest Lil_ly rest, no care can as_sail, For

ALTO. Oh, rest Lil_ly rest, no care can as_sail, For

TENOR. Oh, rest Lil_ly rest, no care can as_sail, For

BASS. Oh, rest Lil_ly rest, no care can as_sail, For

PIANO. *p* LENTO.

piu animato. *Repeat pp.*

green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.
green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.
green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.
green grows the turf o'er the tear-moisten'd grave Of the fair_est flow'r of the vale.

piu animato.

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8va

p Leg.o

p

3. The wide spreading boughs of the old chestnut tree, Bend low o'er the place where she

4. A - lone where the brook murmurs soft on the air, She sleeps with the turf on her

p

lies; There eve's purple beams longest glow on the lea, And the morn's drink the dew as they

breast; As we laid her at eve in the val - ley so fair, 'Mid the blossoms of summer to

mf

p

piu andante.

a tempo.

rise. Oh, rest Lil - ly rest, no care can as - sail, For

rest. Oh, rest Lil - ly rest, no care can as - sail, For

piu andante.

Repeat Chorus.

green grows the turf o'er the tear - moisten'd grave Of the fair - - est flow'r of the vale.

green grows the turf o'er the tear - moisten'd grave Of the fair - - est flow'r of the vale.

a tempo.

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MUSICAL BOUQUET.

THE LAST ROSE OF SUMMER,

ARRANGED FOR THE

PIANO-FORTE,

BY

FERDINAND BEYER.

SELECTIONS from FLOTOW'S OPERA of "MARTHA."

Nº IN THE MUSICAL BOUQUET.		
410,	THE MARTHA GALOP, EASILY ARRANGED.	
1010 & 11,	THE LAST ROSE OF SUMMER	MENDELSSOHN
1106 & 7,	Dº	OESTEN
1108 & 9,	FANTASIA ON THE OPERA	Dº
1410 & 11,	THE LAST ROSE OF SUMMER	H. HERZ
1576,	Dº	BELLAK
1579 & 80,	Dº	F. BEYER
1581 & 2,	Dº SONG, WITH MOORE'S WORDS.	

Nº IN THE MUSICAL BOUQUET.		
1583 & 4,	FANTASIA ON THE OPERA	F. BEYER
1585,	MARTHA, MARTHA, THOU WILT LEAVE ME, *SUNG BY MARIO*	
1586 & 7,	THE MARTHA QUADRILLES	JULES NORMANN
1588 & 9,	THE MARTHA WALTZ	Dº
1590 & 91,	THE MARTHA, OR SPINNING-WHEEL GALOP	Dº
1592 & 3,	THE MARTHA POLKA	Dº
1594 & 5,	FANTASIA ON THE OPERA	H. CRAMER
1598 & 9,	THE MARTHA GALOP	BILSE

LONDON:

MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN;

& J. ALLEN, 20, WARWICK LANE, PATERNOSTER ROW.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

THE LAST ROSE OF SUMMER.

F. BEYER. Op: 98. Liv: 2.

MELANCOLICO.

dolce. Ped. *mf* Ped.

p *mf* Ped *f* Ped.

long

dim. *mf* Ped. *p* *dolce.* Ped. Ped.

Ped. *Cres.* Ped. *f* Ped. *p* Ped.

mf Ped. Ped. *f* *hr* Ped. *dim.* *p*

predominant
la melodie

mf Ped. Ped. Ped. *dolce.*

W. H. Montgomery's Fantasias ENTITLED "Melodies of Many Lands":
AH! CHE LA MORTE (IL TROVATORE,) *1468 & 9;* LA DONNA È MOBILE, (RIGOLETTO,) *1470 & 71;* BONNIE DUNDEE, *1472 & 3;* LA MIA LETIZIA, (I LOMBARDI

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p *f*

gva

dim.

riten. *p*

a tempo.

pp una corda. tre corde.

Ped.

Ped.

Ped. *p* *f*

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ff Ped. Ped. Ped. dim.

mf Ped.

8va Cres. f

8va dim. p

8va Cres. f Ped. sf dolce. una corda. Ped.

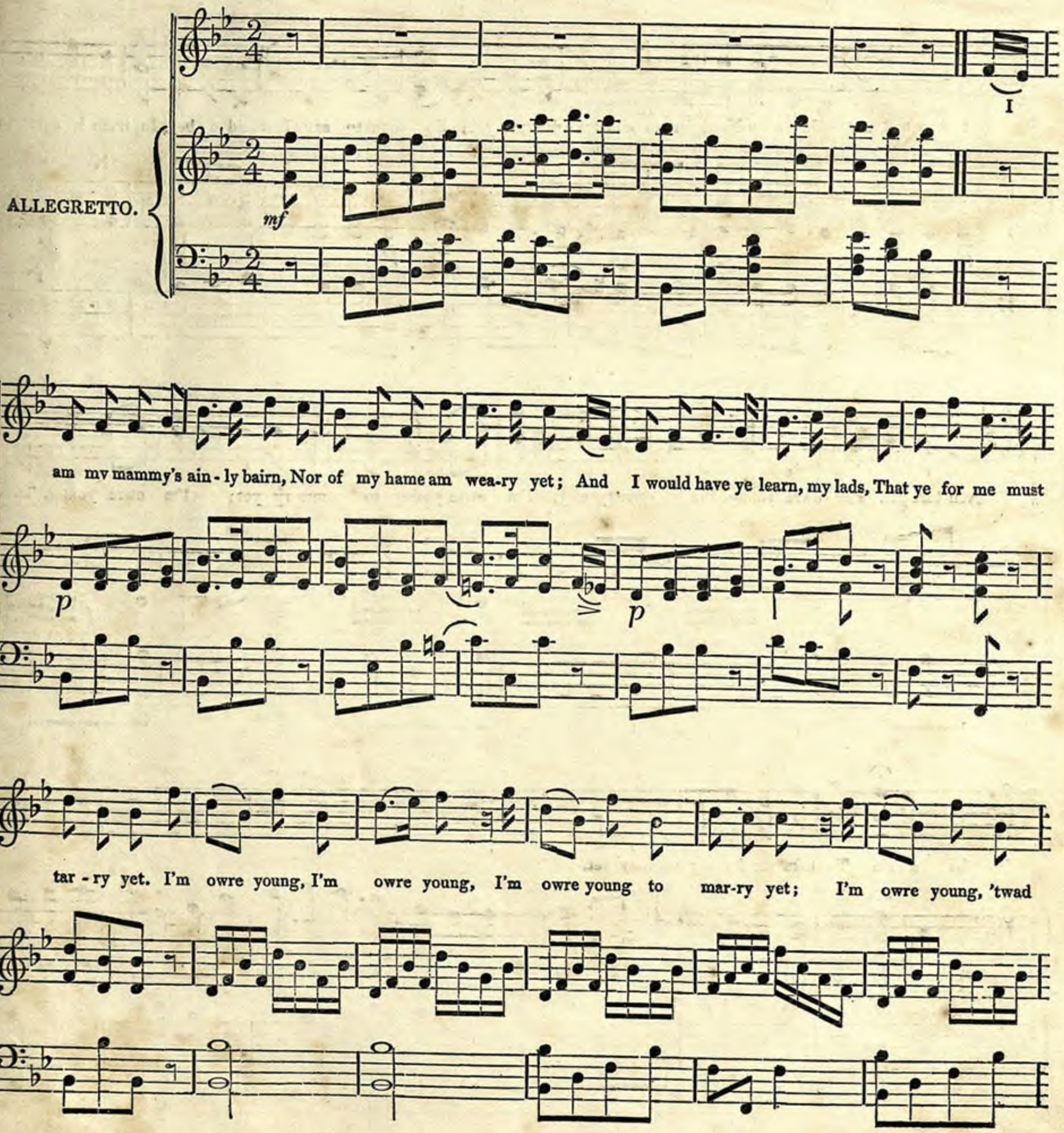
p pp Ped. pp

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

I'M OWRE YOUNG TO MARRY,

Favorite Scotch Song,

WITH NEW PIANO-FORTE ACCOMPANIMENT.



LONDON: THE MUSIC-PUBLISHING COMPANY, LIMITED, 19 PETER'S HILL, ST. PAUL'S, E.C.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

be a sin To take me frae my mammy yet.

For

I hae had my ain way, None dare to con-tra - dict me yet; So soon to say I would o - bey, In truth I dare na

ven-ture yet. I'm owre young, I'm owre young, I'm owre young to mar-ry yet; I'm owre young, 'twad

be a sin To take me frae my mammy yet.

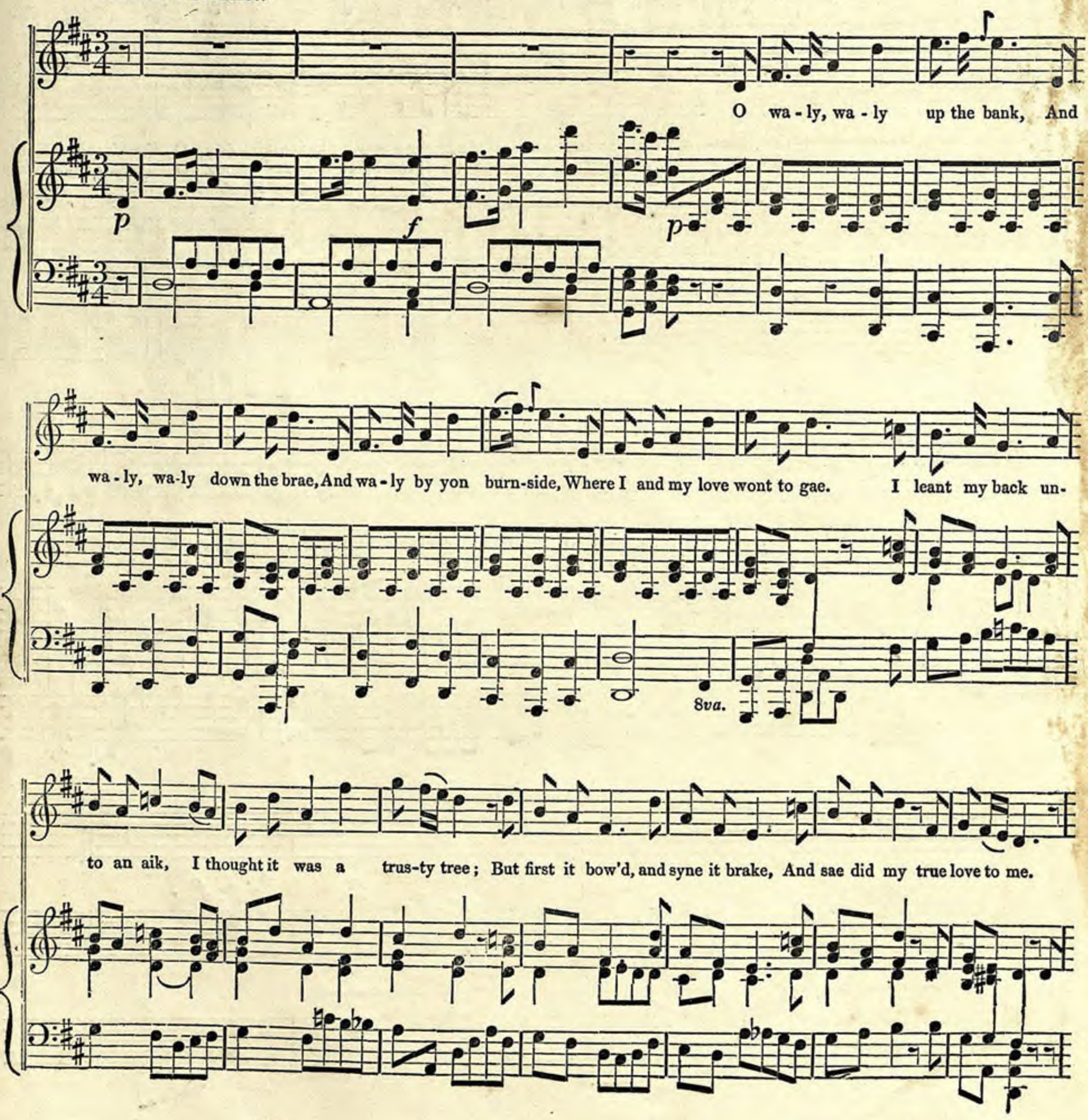
From the collections of Sydney Living Museums/Historic Houses Trust of NSW

WALY, WALY,

Ancient Scotch Song,

WITH NEW PIANO-FORTE ACCOMPANIMENT.

ANDANTINO PATETICO.



From the collections of Sydney Living Museums/Historic Houses Trust of NSW

O wa - ly, wa - ly, love is bonny, A
Now Ar-thur's seat shall be my bed, The

p *f* *p*

lit - tle time when it is new, But when its auld it waxeth cauld, And fades a-way like morning dew. O wherefore should I
sheets shall nee'r be warm'd by me; St. An-ton's well shall be my drink, Since my true love's for - sa - ken me. O Mart'mas wind! when

8va.

busk my head, O wherefore should I kame my hair, For my true love has me for-sook, And says he'll ne - ver love me mair.
wilt thou blaw, And shake the green leaves aff the tree? O gen-tle death! when wilt thou come, And take a life that wearies me.

p *f*

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

MY JO JANET,

SCOTCH SONG, BY ALLAN RAMSAY, WITH NEW PIANO-FORTE ACCOMPANIMENT.

[Davidson's Musical Treasury for the Family Piano-forte, Peter's Hill, Doctors' Commons, London.]



But, keekin' in the draw-well clear,
What if I should fa' in, sir?
Then a' my kin will say and swear,
I droun'd mysel' for sin, sir.
'Haud the better by the brae,
Janet, Janet:
Haud the better by the brae,
My jo Janet.

'O, gude sir, for your courtesie,
Comin' through Aberdeen, then,
For the love ye bear to me,
Buy me a pair o' sheen, then.
'Clout the auld—the new are dear,
Janet, Janet;
Ae pair may gain ye hauf a year,
My jo Janet.'

'But if, dancin' on the green,
And skippin' like a maukin,
They should see my clouted sheen,
Of me they will be taukin'.'
'Dance aye laigh and late at e'en,
Janet, Janet;
Syne their fauts will no be seen,
My jo Janet.'

'O, kind sir, for your courtesie,
When ye gae to the Cross, then,
For the love ye bear to me,
Buy me a pacin' horse, then.'

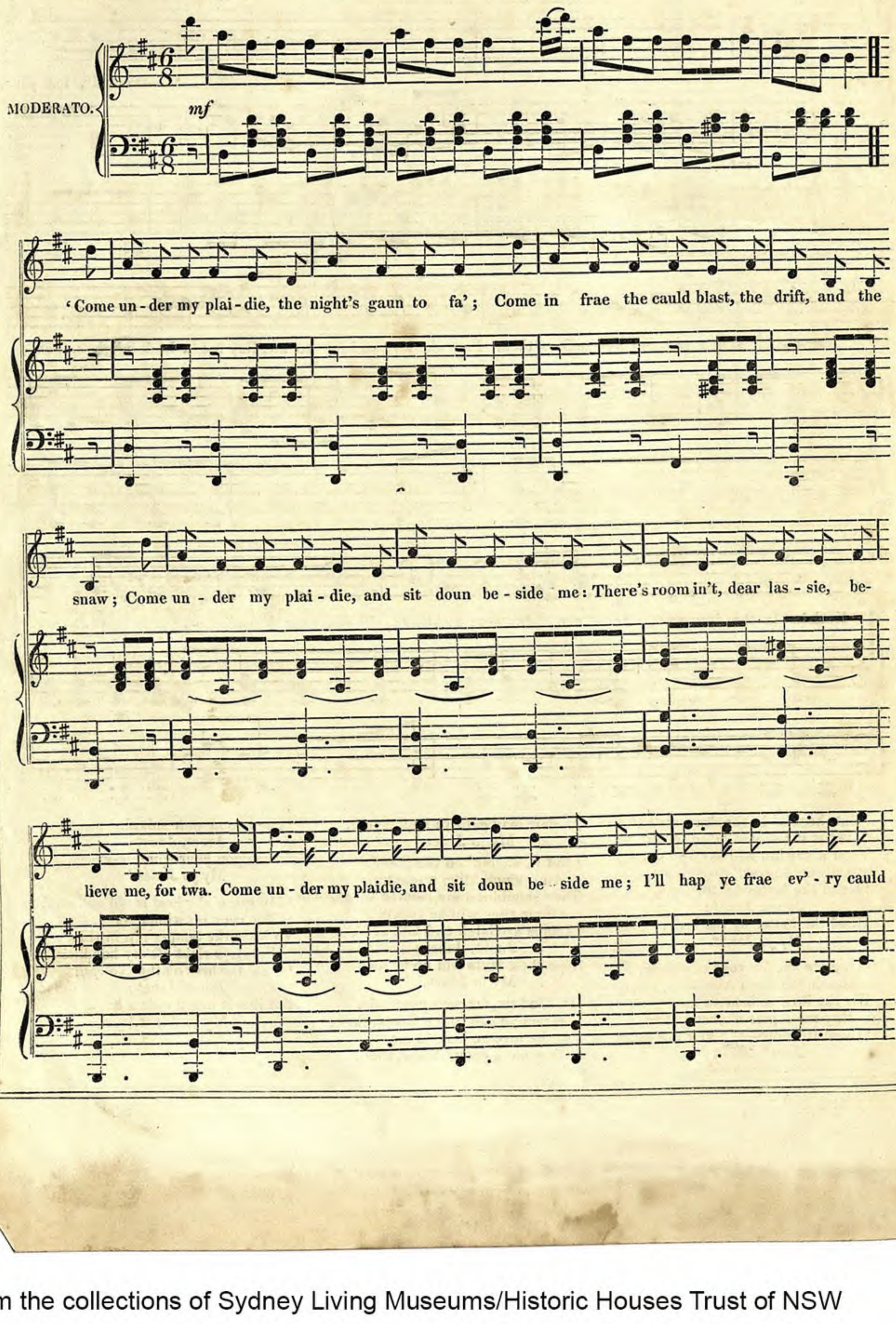
'Pace upon your spinnin'-wheel,
Janet, Janet;
Pace upon your spinnin'-wheel,
My jo Janet.'

'My spinnin'-wheel is old and stiff,
The rock o't winna stand, sir;
To keep the temper-pin in tiff
Employs richt aft my hand, sir.'
'Mak' the best o't that ye can,
Janet, Janet;
But like it never wale a man,
My jo Janet.'

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

COME UNDER MY PLAIDIE,

SCOTCH SONG, BY HECTOR M'NEIL, WITH NEW PIANOFORTE ACCOMPANIMENT.



From the collections of Sydney Living Museums/Historic Houses Trust of NSW





2ND VERSE.

'Gae 'wa wi' yere plaidie! auld Donald, gae 'wa;
I fear na the cauld blast, the drift, nor the snaw;
Gae 'wa 'wi your plaidie! I'll no sit beside ye;
Ye micht be my gutcher! auld Donald, gae 'wa.
I'm gaun to meet Johnnie—he's young and he's bonnie;
He's been at Meg's bridal, fu' trig and fu' braw!
Nane dances sae lichtly, sae gracefu', sae tichtly,—
His cheek's like the new rose, his brow's like the snaw!'

3RD VERSE.

'Dear Marion, let that flee stick fast the wa';
Your Jock's but a gowk, and has naething ava;
The hail o' his pack he has now on his back;
He's thretty, and I am but three score and twa.
Be frank now and kindly—I'll busk ye aye finely;
To kirk or to market there'll few gang sae braw;
A bien house to bide in, a chaise for to ride in,
And flunkies ta 'tend ye as aft as ye ca'.'

4TH VERSE.

'My faither aye tauld me, my mither and a',
Ye'd mak a gude husband, and keep me aye braw;
It's true I lo'e Johnnie; he's young and he's bonnie;
But, wae's me! I ken he has naething ava!
I hae little tocher; ye've made a gude offer;
I'm nae mair than twenty; my time is but sma'!
Sae gie me your plaidie; I'll creep in beside ye;
I thocht ye'd been aulder than three score and twa!'

5TH VERSE.

She crap in ayont him, beside the stane wa',
Whare Johnnie was listnin', and heard her tell a':
The day was appointed!—his proud heart it dunted,
And strack 'gainst his side, as if burstin' in twa.
He wander'd hame wearie, the nicht it was drearie,
And, thowless, he tint his gate 'mang the deep snaw;
The howlet was screamin', while Johnnie cried, 'Women
Wad marry auld Nick, if he'd keep them aye braw.'

6TH VERSE. [This may very well be omitted by the Singer.]

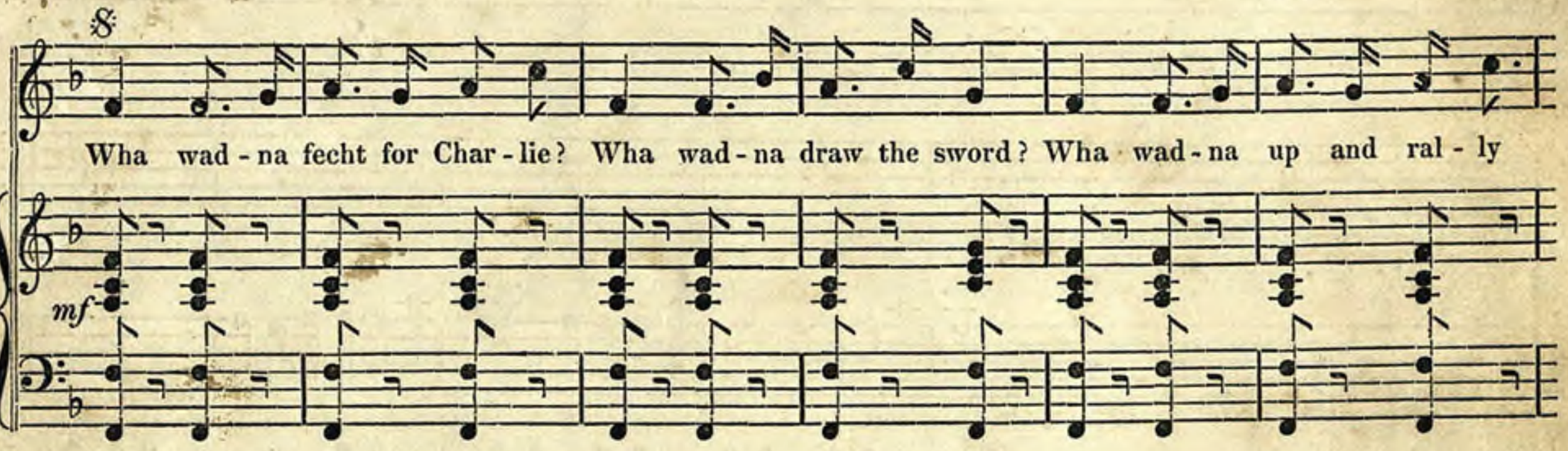
'O, the de'il's in the lasses! they gang now sae braw,
They'll e'en match wi' auld men o' fourscore and twa;
The hail o' their marriage is gowd and a carriage;
Plain love is the cauldest blast now that can blaw.
Auld dotards, be wary! tak tent when ye marry;
Young wives, wi' their coaches, they'll whip and they'll ca'
Till they meet wi' some Johnnie that's youthfu' and bonnie,
And they'll gie ye horns on ilk haffet to claw.'

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WHA WADNA FECHT FOR CHARLIE,

SCOTCH SONG, WITH NEW PIANO-FORTE ACCOMPANIMENT.









Rouse, rouse, ye kilted warriors;
Rouse, ye heroes of the north;
Rouse, and join your chieftain's banners,—
'Tis your prince that leads you forth.
Shall we basely crouch to tyrants?
Shall we own a foreign sway?
Shall a royal Stuart be banish'd,
While a stranger rules the day?
Wha wadna, &c.

See the northern clans advancing!
See Glengarry and Lochiel!
See the brandish'd broadswords glancing!
Highland hearts are true as steel!
Now our prince has rais'd his banner;
Now triumphant is our cause;
Now the Scottish lion rallies,—
Let us strike for prince and laws.
Wha wadna, &c.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Hymn of the Moravian Nuns

the Consecration of the Banner of



Pulaski

WORDS BY
H.W.LONGFELLOW ESQ.

MUSIC BY
MISS M.LINDSAY.

DEDICATED TO HER SISTER.

T. STA. HALL

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HYMN OF THE MORAVIAN NUNS OF BETHLEHEM, (U.S.)

AT THE CONSECRATION OF PULASKI'S BANNER.

(DUET FOR SOPRANO AND CONTR'ALTO.)

WORDS BY H. W. LONGFELLOW Esq.

MUSIC BY MISS M. LINDSAY.

Maestoso. *f*

RECIT:

When the dy-ing flame of day... Through the chan-cel shot its

mf

ray., Far the glimm'ring tapers shed Faint light on the cowled

head; And the cen--- ser burn--ing swung, Where, be-

p

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-fore the Altar, hung The blood-red banner, The blood-red banner, The

blood-red banner, that with pray'r.....Had been con-se-cra-ted there.

pp

And the nuns' sweet hymn was heard the while,

Sung low in the dim, myste-rious aisle.

pp

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THE NUNS' HYMN.

AIR.

Take thy banner! may it wave, Proud-ly o'er the

Take thy banner! may it wave, Proud-ly o'er the

good and brave; When the bat--tle's dis--tant wail,

good and brave; When the bat--tle's dis--tant wail,

Breaks the sab--bath of our vale, When the cla--rion's

Breaks the sab--bath of our vale, When the cla--rion's

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mu - sic thrills To the hearts of these lone hills,

mu - sic thrills To the hearts of these lone hills,

When the spear in con - - flict shakes, And the strong lance

When the spear in con - - flict shakes, And the strong lance

shiv'- - - - - ring breaks.

shiv'- - - - - ring breaks.

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Take thy banner! but, when night, Clo_ses round the

Take thy banner! but, when night, Clo_ses round the

ghast_ly fight, If the van_quish'd war__rior bow,

ghast_ly fight,

Spare him! by our ho__ly vow, By our pray'rs and

rall:

Spare him! by our ho__ly vow, By our pray'rs and

3 2 1 +

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ma - - - ny tears, By the mer - - - cy that endears,

ma - - - ny tears, By the mer - - - cy that endears,

Spare him! he our love hath shar'd! Spare him as thou

Spare him! he our love hath shar'd! Spare him as thou

would'st be spar'd!

would'st be spar'd!

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Take thy banner! and if e'er, Thou should'st press the

Take thy banner! and if e'er, Thou should'st press the

sol_dier's bier, And the muffled drum should beat,

sol_dier's bier, And the muffled drum should beat,

To the tread of mournful feet, Then...

To the tread of mournful feet, Then...

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rall: *a tempo.*

Then.... this flag..... Then this crimson flag shall be,

Then.... this flag..... Then this crimson flag shall be,

Mar_tial cloak and shroud for thee!

Mar_tial cloak and shroud for thee! The warrior took that

p

banner proud, And it *was* his *mar_tial cloak and shroud!*

11,298.

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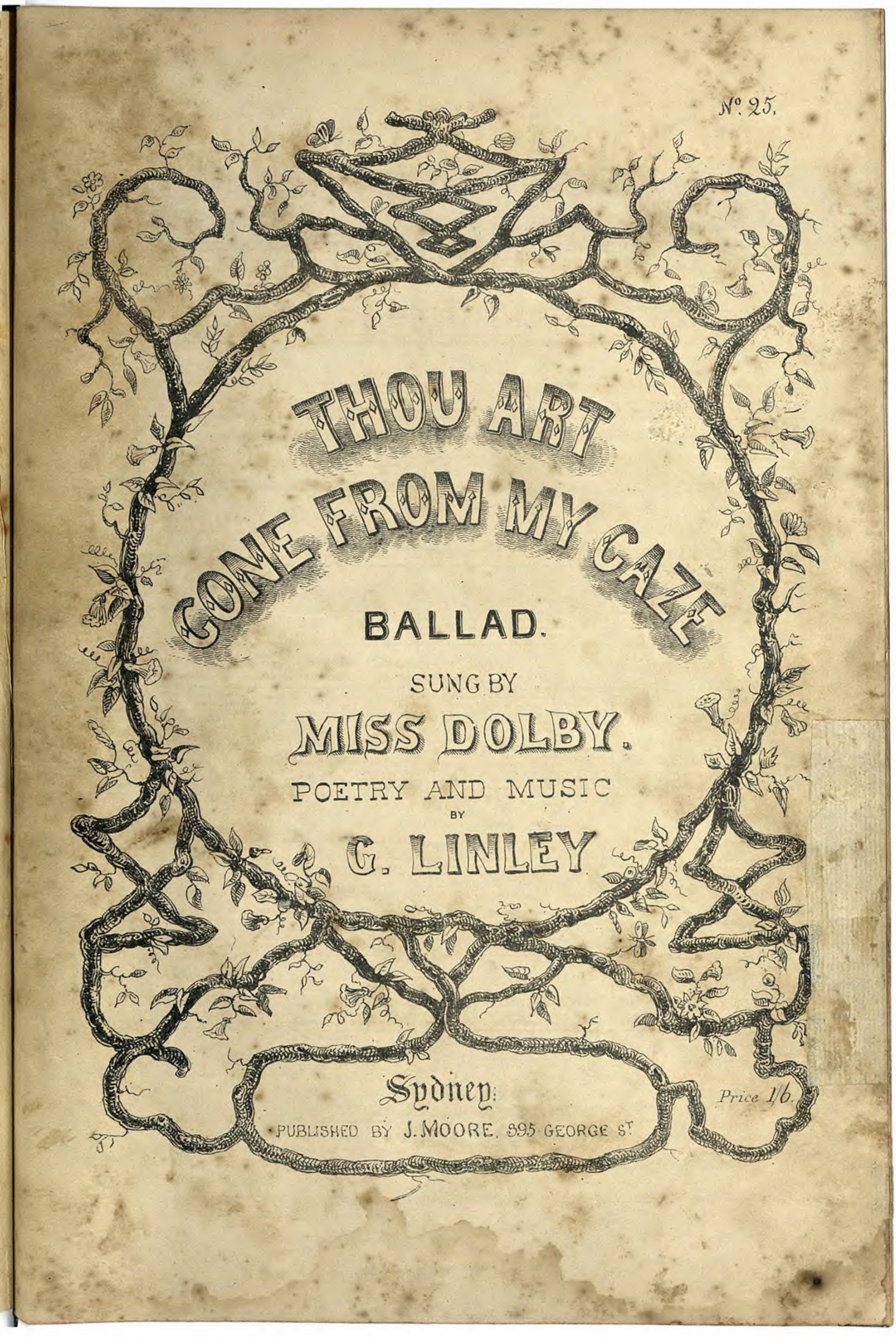
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THOU ART GONE FROM MY GAZE.

ALLEGRETTO.

Rit

Thou art

ff

gone from my gaze, Like a beau. .ti ... ful dream, And I

p

seek thee, in vain, ... By the mea ... dow and stream; Oft I

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breathe thy dear name, To the winds float..ing by. But thy

stentando. *tempo*

sweet voice is mute.... to my bo....som's lone sigh. In the

still ness of night, When the stars mild-ly shine. My heart fond-ly

rallent. *tempo.*

holds a com-mu-nion with thine; For I feel thou art

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near. And where'er I may be, That thy Spi..rit of Love keeps a

watch o....ver me. Thy Spi....rit of Love keeps a

rall:

watch o. ver me.

Of the

Rit:

ff

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birds in thy bow'r; Now, com.pa.nions I make; Ev'ry sim..ple, wild

flow'r, I prize for thy sake; The deep woods and dark wilds Can a

plea..sure im..part. For their so..li..tude suits My sad, sor..row worn

heart. Thou art gone from my gaze, Yet I will not re....pine. 'Ere

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rallent. 3 tempo

long we shall meet In the home that's now thine; For I feel thou art

near. And wher'er I may be, That thy Spi.rit of Love keeps a

rall.

watch o..ver me, Thy Spi.rit of Love keeps a watch over me.

Rit. ff

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THE

HIGHLAND



SCHOTTISCHE.

ENT. STA. HALL.

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

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THE HIGHLAND SCHOTTISCHE.

Aggie White

PIANO.

mf

f

mf

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From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ff

p

1º

2º

f

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

p

f

1º

2º

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NEW DANCE MUSIC.

AS PLAYED BY COOTE AND TINNEY'S BAND.

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YE BANKS AND BRAES O' BONNIE DOON;
& LAST MAY A BRAW WOOER—

POPULAR SCOTCH BALLADS.

ANDANTE.

Ye banks and braes o'

bon_ _nie Doon, How can ye bloom sae fresh and fair? How can ye chaunt, ye

Cres.

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lit _ _ tle birds, And I sae wea_ry, fu' o' care, Ye'll break my heart, Y

lit _ _ _ _ tle birds, That wan_ _ton through the flow'_ _ _ry thorn; Ye

mind me o' de_ _ _ _part_ _ _ _ed joys, De_ _ _ _part_ _ _ _ed ne_ _ _ _ver

to re_ _ _turn.

Oft hae I rov'd by bon_nie Doon, To see the roses an

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wood_bine twine; While il_ka bird sang o' its love, And fond_ly sae did

Cres.

I o' mine. Wi' heart_some glee I pu'd a rose, The

sweet_est on its thorn_y tree, But my fause love has

sto'en the rose, And left the thorn be_hind wi' me.

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LAST MAY A BRAW WOOER

ALLEGRETTO.

Last May a braw wooer ca

Down the lang glen, And sair wi' his love he did deave me; I said there was

nae thing I ha ted like men, The deuce gae wi' him to be lieve me, be lieve me, The

deuce gae wi' him to be lieve me.

He spak'o' the darts o' my bonnie black e'en,
And vow'd for my love he was deein;
I said he micht dee when he liked for Jean,
The Guid forgi'e me for leein!

A weel stockit mailin', himself for the laird,
And marriage offhand was his proffer;
I never loot on that, I kenned it or cared,
But thocht I micht hae a waur offer.

He begged for gudesake I wad be his wife,
Or else I wad kill him wi' sorrow;
Sae e'en to preserve the puir body in life,
I think I maun wed him tomorrow.

LONDON: MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN: & J. ALLEN, 20, WARWICK LANE, PATERNOSTER ROW.

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BONNIE DUNDEE,

SCOTCH SONG, WITH NEW SYMPHONIES AND ACCOMPANIMENTS,

THE REFRAIN HARMONIZED FOR THREE VOICES.

THE MUSICAL TREASURY.

[No. 629—G. H. Davidson, Peter's Hill, Doctors' Commons, London—3*d*.]

CON SPIRITO.

f *mf*

To the Lords of Con-ven - tion 'twas Cla - verhouse spoke: 'Ere the king's crown go down there are crowns to be broke; Then each ca - va - lier who loves ho-nour and me, Let him fol-low the bonnets o' Bon-nie Dun-dee! Come, fill up my cup, come, fill up my can; Come,

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saddle my horses, and call out my men; Un-hook the west port, and let us gae free, For it's up wi' the bon-nets o'

bon-nie Dun-dee.'

f *mf*

Dun - dee, he is mounted, he

ad lib. *p*

rides up the street; The bells they ring backward, the drums they are beat;—But the pro-vost (douce mon) said, 'Just

f

e'en let it be, For the toun is weel rid o' that de'il o' Dun-dee! Come, fill up my cup, come, fill up my can; Come,

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saddle my horses, and call out my men; Un-hook the west port, and let us gae free, For it's up wi' the bon-nets o'

bon-nie Dun-dee.'

f *mf*

V. 3. 'There are hills be-yond Pentland, and
V. 4. 'Then a - wa' to the hills, to the

lands be-yond Forth; If there's lords in the south, there are chiefs in the north; There are brave Du - nie - was-sels, three
lea, to the rocks,—Ere I own a u - surp - er I'll crouch wi' the fox; And trem-ble, false Whigs, in the

thousand times three, Will cry "Hey for the bonnets o' bon-nie Dun-dee!" Come, fill up my cup, come, fill up my can; Come,
midst o' your glee, Ye hae nae seen the last o' my bonnets and me. Come, fill up my cup, come, fill up my can, Come,

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

saddle my horses, and call out my men; Un-hook the west port, and let us gae free, For it's up wi' the bon-nets o'

1st Voice.

bon-nie Dun-dee! Come, fill up my cup, come, fill up my can; Come, sad-dle my hor-ses, and call out my men; Un-

2nd Voice.

Come, fill up my cup, come, fill up my can; Come, sad-dle my hor-ses, and call out my men; Un-

3rd Voice.

Come, fill up my cup, come, fill up my can; Come, sad-dle my hor-ses, and call out my men; Un-

hook the west port, and let us gae free, For it's up wi' the bon-nets o' bon-nie Dun-dee!'

hook the west port, and let us gae free, For it's up wi' the bon-nets o' bon-nie Dun-dee!'

hook the west port, and let us gae free, For it's up wi' the bon-nets o' bon-nie Dun-dee!'

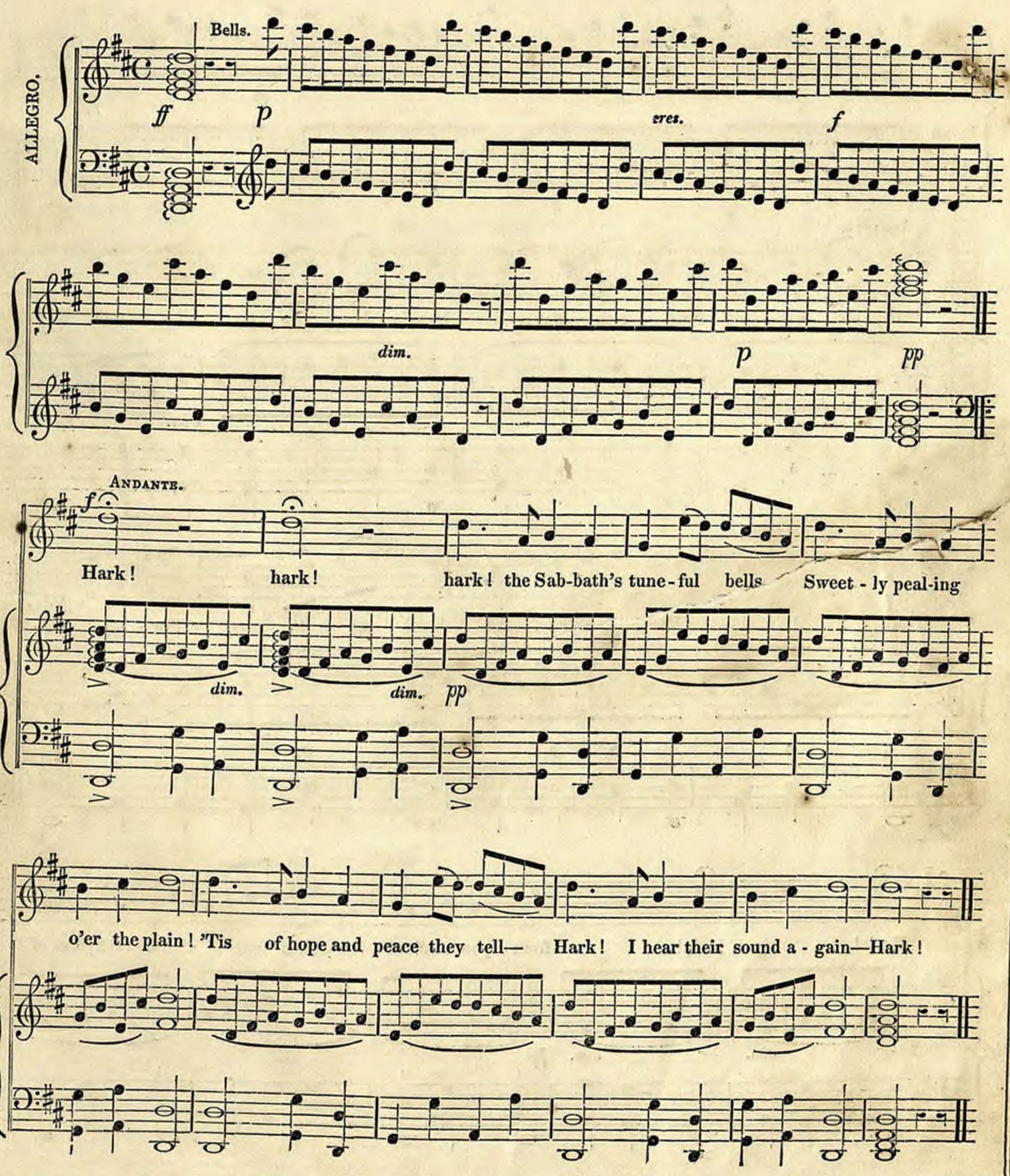
Repeat 1st Sym.

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Mary Butler

SABBATH CHIMES,

COMPOSED BY MRS. CAPTAIN SOPHIA ELIZABETH YOUNGE.



From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Bells.

Allegro. *p* *cres.* *f*

dim. *p* *pp*

ANDANTE.

pp

'Tis the hap - py Sab - bath day; Heav'n - ly joys my bo - som fill;

p *dim.* *pp*

ly I the call o - bey, And bend me to my Ma - ker's will.

pp

f

Hark! hark! from yon an-cient hal - low'd fane Grate - ful hymns of

dim. *dim.* *pp*

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praise shall rise; Come, then, let our fee - ble strains Mix with an - gels' in the skies—Hark!

ff

Bells.

Allegro. p cres. f

dim. p pp

ANDANTE.

pp

Hush'd be ev' - ry mor - tal care! Tran - quil ev' - ry pas - sion

pp

Ev' - ry heart be fill'd with pray - er! Pi - ous rap - ture fill each breast!

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Operatic Gems. Nº 8.

"FRA DIAVOLO"



T. PACKER, LITH. STANNARD & DIXON, L

(FALLS OF FERNI.)

BY

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

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Nº 8.

FANTASIE sur FRA DIAVOLO.

D' AUBER.

par FELIX GANTIER.



From the collections of Sydney Living Museums/Historic Houses Trust of NSW

ff Ped: * Ped: *

ff Ped: Ped:

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

f *p*

cres:

f

cres:

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

8ª

Lento.

dim:

p

ALLEGRETTO.

rit:

f

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Piu Allegro.

cres: *f accel:*

ALLEGRETTO.

p *p*

pp

p

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

cres:

Piu Animato.

f sf sf

p f sf sf

cres - - - cen - - -

8a

- do.

ff Ped: ff

C.NORRIS. ENG:

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DEAD MARCH IN SAUL,

BY

HANDEL,

AS PERFORMED BY THE

Military Bands,

At the Funeral of

WELLINGTON,

NEWLY ARRANGED BY

HENRY FARMER.

Ent. Sta. Hall.

Solo. 1/-
Duet. 1/6

London,
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AND
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HANDEL'S
DEAD MARCH IN SAUL.

Newly arranged by
HENRY FARMER.

ADAGIO con Solennità.

mf Drum Drum *fz* *fz*

Flutes. *pp* Drum Drum PED

PED PED PED

ff PED

m.f *fz*

From the collections of Sydney Living Museums/Historic Houses Trust of NSW

Drum. Drum.

fz

Flutes.

pp

Drum. Drum.

PED PED PED PED

ff

PED

p

fff

PED

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Popular Piano Pieces.

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A, very brilliant; B, brilliant and effective, with moderate difficulty. **The leading** Fingering, and all necessary Directions for Practice, marked throughout.

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Don Giovanni	*Brilliant Fantasia on the Opera*	B	4 0
Lohengrin	*The Wedding Music. (Wagner)*	B	4 0
Mosé in Egitto	*The celebrated Prayer*	B	4 0
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St. Paul	*Paraphrase. (Mendelssohn)*	B	4 0
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Rhine Bells	*Phantasy.* "Though short, decidedly sweet."—*The Queen*	B	3 0
Salsburg Chimes	*Phantasy*	B	3 0
Au Tournoi	*Piece caracteristique*	B	3 0
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MODERATO.

f *p* *Cres.*

fz *p*

Dolce.

Cres. *p*

Cres. *f* *Dim.* *f*

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gva

leggiero.

gva

Cres. f Cres. ff

gva

leggiero.

gva

Cres. f Cres. ff

gva

Dim.

Cres. f Cres. ff

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